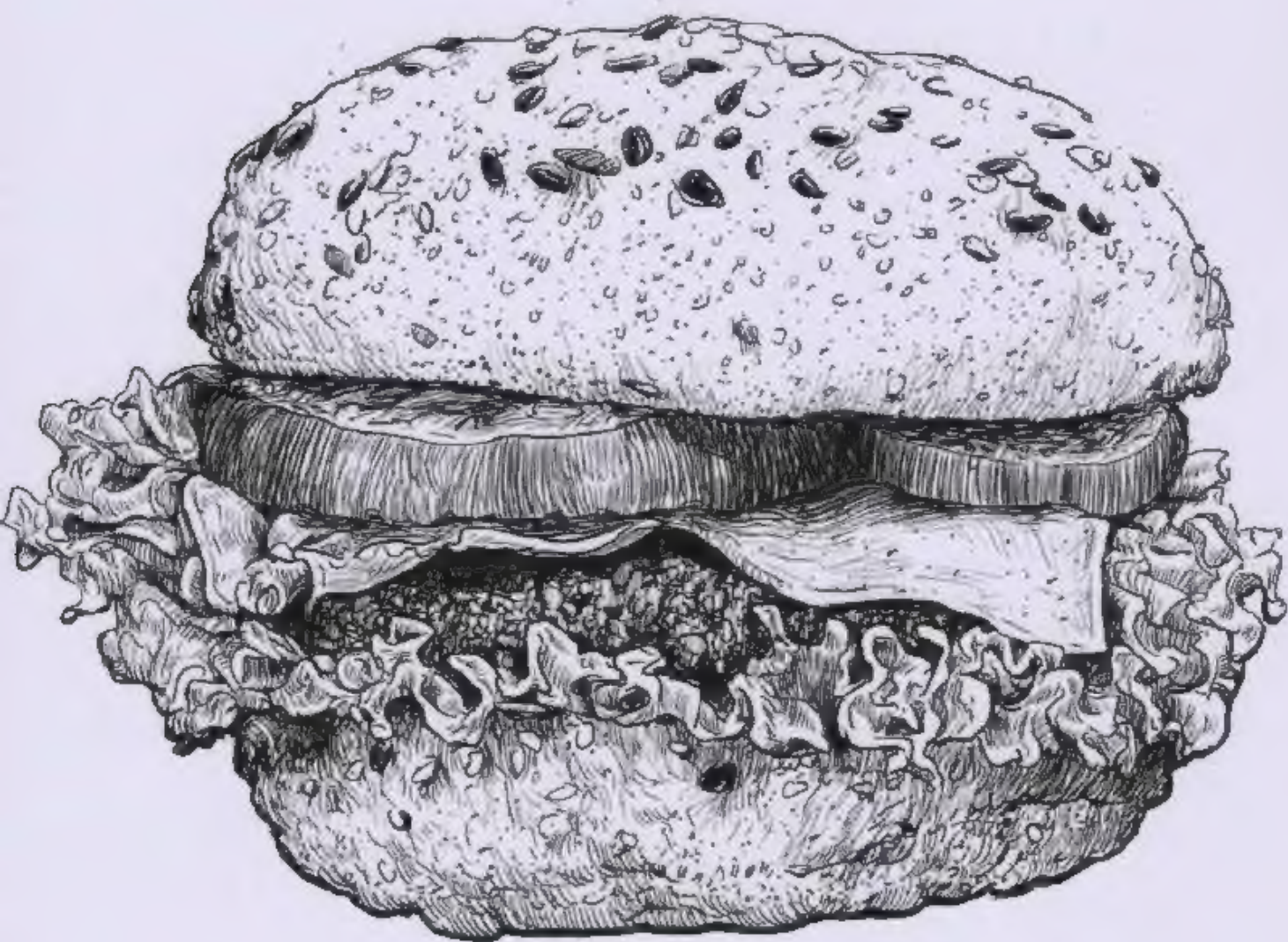



# PEN & INK DRAWING WORKBOOK



ALPHONSO DUNN





# Introduction

## Why this Workbook?

This is the official workbook for *Pen and Ink Drawing: A Simple Guide*. Its purpose is to provide you with the exercises you need to develop and refine your pen and ink drawing skills and techniques. As you toil through the pages of this workbook, take the liberty to refer back to the complementary text to refresh, review, or clarify concepts as often as you need to. They were written to work best hand in hand.

This book is one of the first of its kind; an actual drawing workbook that is loaded with over 100 engaging drills and exercises that cover a wide range of skills, techniques, and concepts, essential to learning the wonderful art of pen and ink drawing.

There is an impressive array of drills and exercises that will keep you engaged and inspired from cover to cover. Many of these exercises will have sample drawings, which will demonstrate the concepts, skills, or techniques you will practice. These are meant to inspire you and can be used as models to copy and study. This workbook provides ample space to draw and occasionally includes a copy of a demo drawing that you can trace. Tracing a demo drawing provides a unique learning experience, which allows you to simulate the process used to create the drawing, and helps you to prepare for drawing independently.

In addition, some exercises provide a faint outline of the demo drawing. This is like having a pencil under-drawing done for you, which saves you time, provides convenience, and allows you to focus fully on your ink work. Nonetheless, you may still feel the need to pencil in a few cross-contour lines, sketch in some details, or make other notations as guides or reminders.

This book is all about you. It was inspired by you, started for you, and will be completed by you. Invest yourself in every exercise and allow yourself to progress through the content steadily. Do not rush. Take breaks if needed and make time to reflect. Remember that drawing is as much a mental activity as it is a mechanical one.

## My goals for this book:

I hope that after completing this book, you will:

- Learn invaluable concepts, skills, and techniques that will significantly improve your proficiency with pen and ink.
- Appreciate the uniqueness, versatility, and expressive power of this wonderful art form.
- Use all you learn to further enrich your life.



### TEXTURE VALUE SCALE

Textures and values are closely related. Different textures can create different values. For example, a dense cross-hatch pattern will create a dark value, while a sparse pattern will create a light value.



### TEXTURE VALUE SCALE

Textures and values are closely related. Different textures can create different values. For example, a dense cross-hatch pattern will create a dark value, while a sparse pattern will create a light value.



### TEXTURE VALUE SCALE

Textures and values are closely related. Different textures can create different values. For example, a dense cross-hatch pattern will create a dark value, while a sparse pattern will create a light value.



Introduction to shading techniques involves the creation of value between light and shadow, creating form and depth in a drawing. Shading is the process of creating a range of tones from light to dark, which helps to define the form and structure of an object.



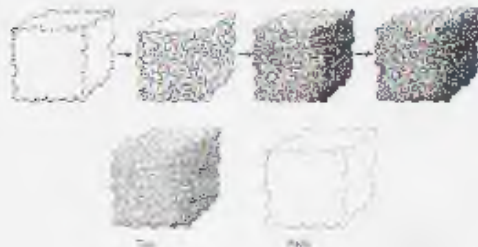
Introduction to shading techniques involves the creation of value between light and shadow, creating form and depth in a drawing. Shading is the process of creating a range of tones from light to dark, which helps to define the form and structure of an object.



Introduction to shading techniques involves the creation of value between light and shadow, creating form and depth in a drawing. Shading is the process of creating a range of tones from light to dark, which helps to define the form and structure of an object.

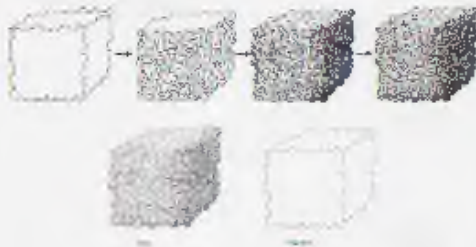
### TEXTURE ON BLOCKS

Creating texture on block forms can easily be applied by following the 3-step process. First, draw out the form and pattern lines, then the form and texture pattern. Finally, modify the texture to follow the form. It is the texture that adds depth and interest, creating the final texture.



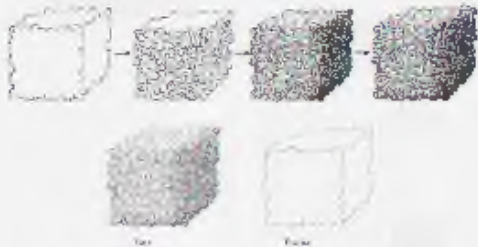
### TEXTURE ON BLOCKS

Applying texture on block forms can easily be applied by following the 3-step process. First, draw out the form and pattern lines, then the form and texture pattern. Finally, modify the texture to follow the form. It is the texture that adds depth and interest, creating the final texture.

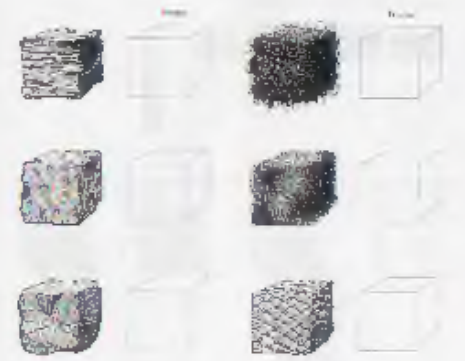
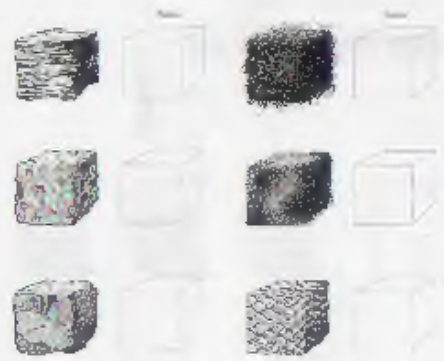
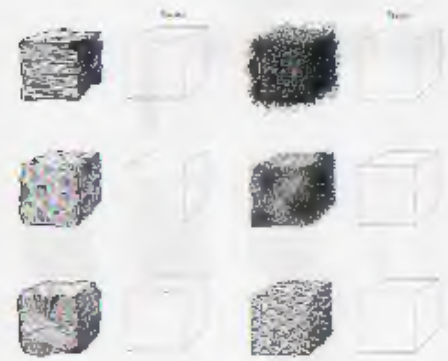


### TEXTURE ON BLOCKS

Applying texture on block forms can easily be applied by following the 3-step process. First, draw out the form and pattern lines, then the form and texture pattern. Finally, modify the texture to follow the form. It is the texture that adds depth and interest, creating the final texture.

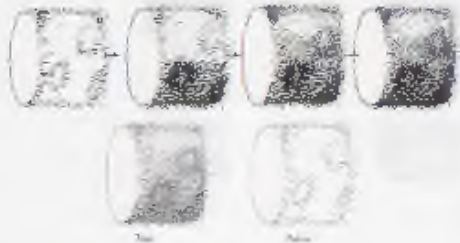






## TEXTURE ON CYLINDERS

Applying texture on cylinders is a technical practice. You normally think of using stippling and hatching to create form like bricks, stone, fabric, etc. and other textures like a shiny, smooth surface. We step it up a notch a notch, creating between the figured shading area.



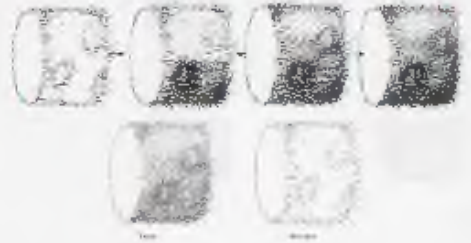
## TEXTURE ON CYLINDERS

Applying texture on cylinders is a technical practice. You normally think of using stippling and hatching to create form like bricks, stone, fabric, etc. and other textures like a shiny, smooth surface. We step it up a notch a notch, creating between the figured shading area.



## TEXTURE ON CYLINDERS

Applying texture on cylinders is a technical practice. You normally think of using stippling and hatching to create form like bricks, stone, fabric, etc. and other textures like a shiny, smooth surface. We step it up a notch a notch, creating between the figured shading area.



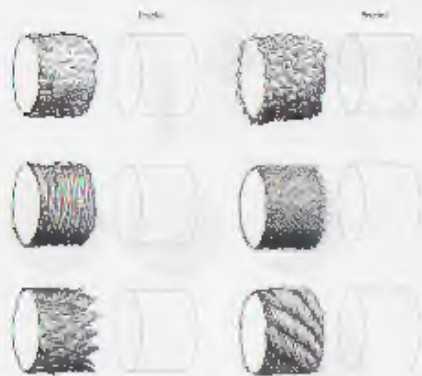


Illustration Exercise 2.1



Illustration Exercise 2.2

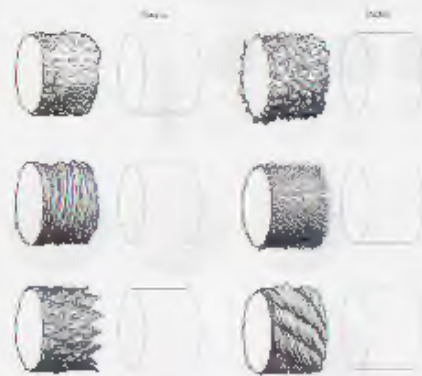
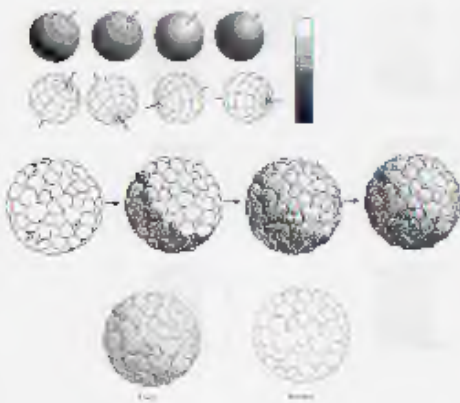


Illustration Exercise 2.3



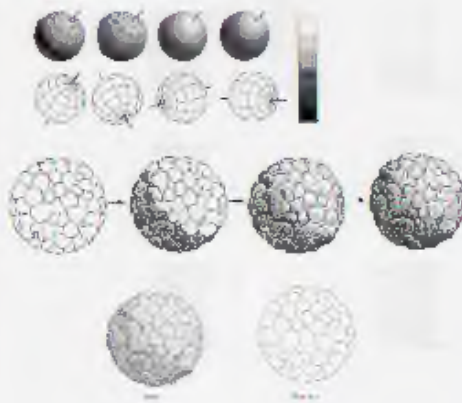
### TEXTURE ON SPHERES

Remember when sketching spheres that always the midline defines a drawing from an oblique position. Using this line as a guide, make sure that the texture is consistent in light and shadow areas, following the form's curvature. See page 100.



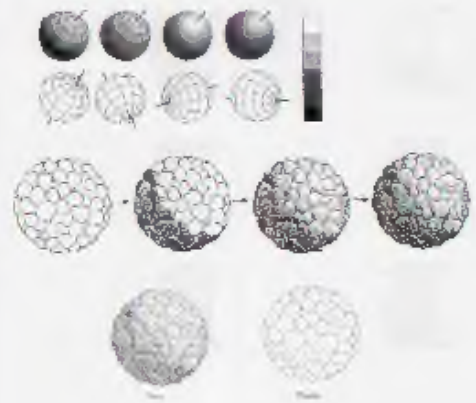
### TEXTURE ON SPHERES

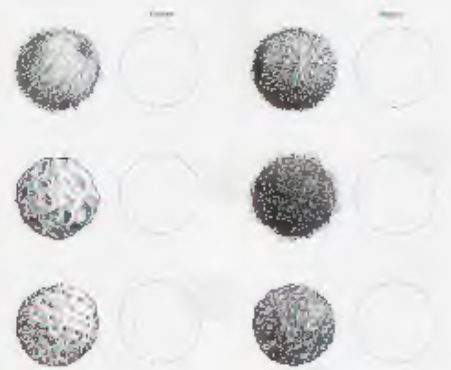
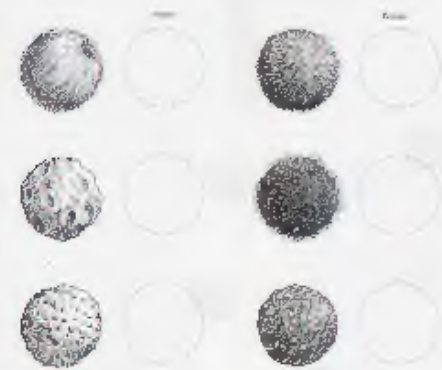
Remember when sketching spheres that always the midline defines a drawing from an oblique position. Using this line as a guide, make sure that the texture is consistent in light and shadow areas, following the form's curvature. See page 100.



### TEXTURE ON SPHERES

Remember when sketching spheres that always the midline defines a drawing from an oblique position. Using this line as a guide, make sure that the texture is consistent in light and shadow areas, following the form's curvature. See page 100.





### THE FIVE BASIC FORMS

The five basic forms are the building blocks of all drawing. They are the sphere, the cube, the cylinder, the cone, and the pyramid. Understanding these forms is essential for creating realistic and balanced compositions.



Apply to composition

### THE FIVE BASIC FORMS

The five basic forms are the building blocks of all drawing. They are the sphere, the cube, the cylinder, the cone, and the pyramid. Understanding these forms is essential for creating realistic and balanced compositions.



Apply to composition

### THE FIVE BASIC FORMS

The five basic forms are the building blocks of all drawing. They are the sphere, the cube, the cylinder, the cone, and the pyramid. Understanding these forms is essential for creating realistic and balanced compositions.



Apply to composition



Fig. 122 Organic textures

© 2011 The Art School

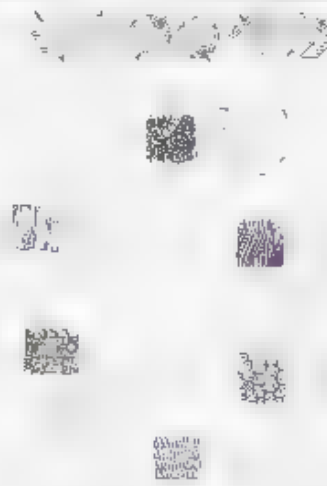


Fig. 123 Organic textures

© 2011 The Art School

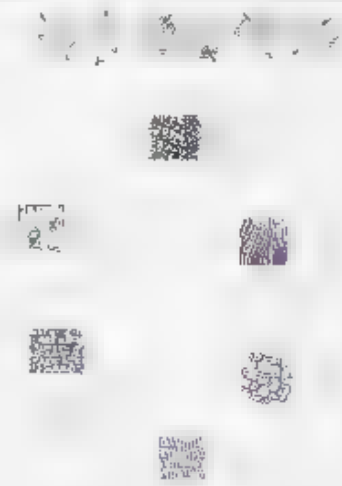


Fig. 124 Organic textures

© 2011 The Art School



## How to get the most from this workbook?

Remember, this is a "work"book and to get the most from it, you must

- Be patient. Some things just cannot be rushed. Learning to draw with ink is one of them.
- Be willing to practice the same thing over and over again. Repetition is the mother of learning.
- Understand that learning isn't always fun. Some drills may feel boring, but just do them. Your work will pay off eventually.
- Be persistent. Don't give up after your 1st, 2nd, 3rd, 4th... or 100th attempt. Celebrate the small steps of your journey and keep going.
- Do not rush your drawing or your strokes. Pen and ink can be unforgiving.
- Be positive. Having the right attitude is half the job. Don't be too hard on yourself or be quick to compare yourself to others. Compete with you.
- Believe in yourself. Know what you're capable of and let no one tell you otherwise.

## Supplies:

These are the recommended materials for completing the exercises of this workbook:

- Fine-point drawing pen (about 0.20mm or smaller).
- Medium-point drawing pen (about 0.30mm).
- Ink drawing instrument that can vary line weight (brush pen, fountain pen, dip pen, etc.).
- White ink pen.
- HB pencil (not too hard and not too soft).
- Eraser (plastic or kneaded).
- Paper (archival, acid-free, medium weight, and smooth).

If all you have is a simple ballpoint pen, then that will suffice. Learning the key principles and drawing process is what matters most.



4

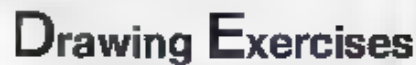
4

4

notes

notes

notes

[illegible][illegible][illegible]

# CORE

The core is the central part of a fruit or vegetable. It is the part that is left after the outer layers have been removed. The core is often the hardest part of the fruit or vegetable and is usually discarded. However, some fruits and vegetables have edible cores that can be eaten or used in cooking.



## NOTES

# CORE

The core is the central part of a fruit or vegetable. It is the part that is left after the outer layers have been removed. The core is often the hardest part of the fruit or vegetable and is usually discarded. However, some fruits and vegetables have edible cores that can be eaten or used in cooking.



## NOTES

# CORE

The core is the central part of a fruit or vegetable. It is the part that is left after the outer layers have been removed. The core is often the hardest part of the fruit or vegetable and is usually discarded. However, some fruits and vegetables have edible cores that can be eaten or used in cooking.

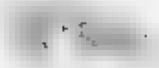
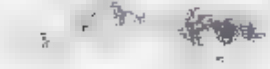
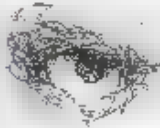


## NOTES



### Sketching Eyes

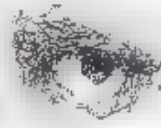
For this exercise, you will be sketching eyes. The eyes are the most important part of a face, so it's important to get them right. In this exercise, you will be sketching eyes in a variety of positions and expressions.



Notes

### Sketching Eyes

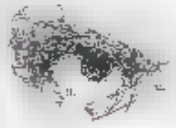
For this exercise, you will be sketching eyes. The eyes are the most important part of a face, so it's important to get them right. In this exercise, you will be sketching eyes in a variety of positions and expressions.



Notes

### Sketching Eyes

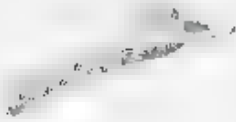
For this exercise, you will be sketching eyes. The eyes are the most important part of a face, so it's important to get them right. In this exercise, you will be sketching eyes in a variety of positions and expressions.



Notes

# INTRODUCTION

Pen and ink drawing is a timeless art form that has been used for centuries to create powerful and expressive images. This workbook is designed to help you learn the basics of pen and ink drawing, from the fundamentals of line work to more advanced techniques for shading and texture. By the end of this course, you will have a solid foundation in pen and ink drawing and be able to create your own original works of art.



## NOTES

# INTRODUCTION

Pen and ink drawing is a timeless art form that has been used for centuries to create powerful and expressive images. This workbook is designed to help you learn the basics of pen and ink drawing, from the fundamentals of line work to more advanced techniques for shading and texture. By the end of this course, you will have a solid foundation in pen and ink drawing and be able to create your own original works of art.



## NOTES

# INTRODUCTION

Pen and ink drawing is a timeless art form that has been used for centuries to create powerful and expressive images. This workbook is designed to help you learn the basics of pen and ink drawing, from the fundamentals of line work to more advanced techniques for shading and texture. By the end of this course, you will have a solid foundation in pen and ink drawing and be able to create your own original works of art.



## NOTES

CLASH

When two objects collide, the impact creates a shockwave that travels through the air, creating a sound effect. This is the sound of a clash.



NOTES

sketches: sketchbook

CLASH

When two objects collide, the impact creates a shockwave that travels through the air, creating a sound effect. This is the sound of a clash.



NOTES

sketches: sketchbook

CLASH

When two objects collide, the impact creates a shockwave that travels through the air, creating a sound effect. This is the sound of a clash.



NOTES

sketches: sketchbook

DESCRIPTION

The drawing is a pen and ink sketch of a tree. The tree has a thick, gnarled trunk and several branches. The branches are covered in small, dark, leaf-like shapes. The drawing is done in a simple, sketchy style.



NOTE

© 2010 The Art of Pen & Ink

DESCRIPTION

The drawing is a pen and ink sketch of a tree. The tree has a thick, gnarled trunk and several branches. The branches are covered in small, dark, leaf-like shapes. The drawing is done in a simple, sketchy style.



NOTE

© 2010 The Art of Pen & Ink

DESCRIPTION

The drawing is a pen and ink sketch of a tree. The tree has a thick, gnarled trunk and several branches. The branches are covered in small, dark, leaf-like shapes. The drawing is done in a simple, sketchy style.

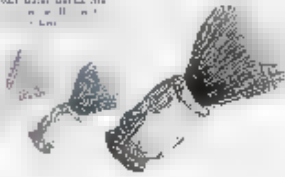


NOTE

© 2010 The Art of Pen & Ink



**Mastering Blends**  
This section contains a series of exercises designed to help you master the technique of blending in pen and ink. The exercises are arranged in a progressive order, starting with basic blending techniques and moving on to more complex, multi-colored blends.



Notes

**Mastering Blends**  
This section contains a series of exercises designed to help you master the technique of blending in pen and ink. The exercises are arranged in a progressive order, starting with basic blending techniques and moving on to more complex, multi-colored blends.



Notes

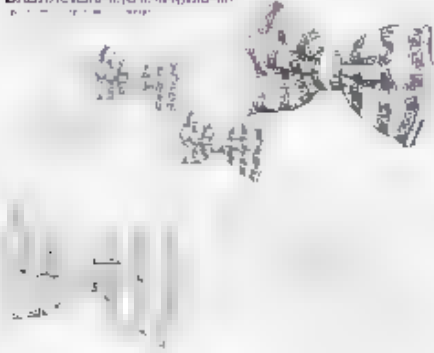
**Mastering Blends**  
This section contains a series of exercises designed to help you master the technique of blending in pen and ink. The exercises are arranged in a progressive order, starting with basic blending techniques and moving on to more complex, multi-colored blends.



Notes

#### STUDENT SHOW

It's time to show your work! We'll have a chance to see all the drawings you've made throughout the workshop. We'll also have a chance to see the drawings you've made throughout the workshop.



#### NOTES

#### STUDENT SHOW

It's time to show your work! We'll have a chance to see all the drawings you've made throughout the workshop. We'll also have a chance to see the drawings you've made throughout the workshop.



#### NOTES

#### STUDENT SHOW

It's time to show your work! We'll have a chance to see all the drawings you've made throughout the workshop. We'll also have a chance to see the drawings you've made throughout the workshop.



#### NOTES

STUDYING

At the end of the exercise, you will have a drawing of a shaggy hat. This is a drawing that you can use as a reference for your own drawing. It is a drawing that you can use as a reference for your own drawing.

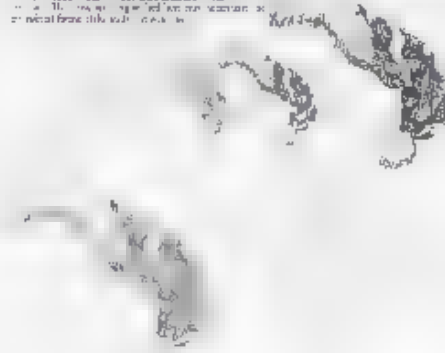


NOTE

10 11

STUDYING

At the end of the exercise, you will have a drawing of a shaggy hat. This is a drawing that you can use as a reference for your own drawing. It is a drawing that you can use as a reference for your own drawing.

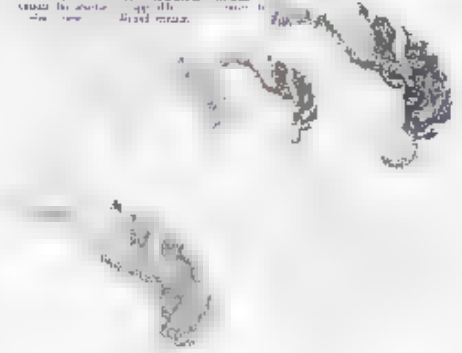


NOTE

10 11

STUDYING

At the end of the exercise, you will have a drawing of a shaggy hat. This is a drawing that you can use as a reference for your own drawing. It is a drawing that you can use as a reference for your own drawing.



NOTE

10 11

1

1000



**OBJECT**  
The object is a simple, solid, three-dimensional form. It is a rectangular block with a flat top and bottom, and a square cross-section. The object is drawn in a three-quarter view, showing the top, front, and side faces. The drawing is done in pencil on a white background.



NOTES

**OBJECT**  
The object is a simple, solid, three-dimensional form. It is a rectangular block with a flat top and bottom, and a square cross-section. The object is drawn in a three-quarter view, showing the top, front, and side faces. The drawing is done in pen on a white background.



NOTES

**OBJECT**  
The object is a simple, solid, three-dimensional form. It is a rectangular block with a flat top and bottom, and a square cross-section. The object is drawn in a three-quarter view, showing the top, front, and side faces. The drawing is done in brush on a white background.



NOTES

WARM-UP

1. Draw a circle. 2. Inside the circle, draw a vertical line. 3. Draw a horizontal line across the middle of the circle. 4. Draw a vertical line through the center of the circle. 5. Draw a horizontal line across the middle of the circle. 6. Draw a vertical line through the center of the circle. 7. Draw a horizontal line across the middle of the circle. 8. Draw a vertical line through the center of the circle. 9. Draw a horizontal line across the middle of the circle. 10. Draw a vertical line through the center of the circle.



NOTES

© 2015 MANGO

MUSHROOM

1. Draw a circle. 2. Inside the circle, draw a vertical line. 3. Draw a horizontal line across the middle of the circle. 4. Draw a vertical line through the center of the circle. 5. Draw a horizontal line across the middle of the circle. 6. Draw a vertical line through the center of the circle. 7. Draw a horizontal line across the middle of the circle. 8. Draw a vertical line through the center of the circle. 9. Draw a horizontal line across the middle of the circle. 10. Draw a vertical line through the center of the circle.



NOTES

© 2015 MANGO

MUSHROOM

1. Draw a circle. 2. Inside the circle, draw a vertical line. 3. Draw a horizontal line across the middle of the circle. 4. Draw a vertical line through the center of the circle. 5. Draw a horizontal line across the middle of the circle. 6. Draw a vertical line through the center of the circle. 7. Draw a horizontal line across the middle of the circle. 8. Draw a vertical line through the center of the circle. 9. Draw a horizontal line across the middle of the circle. 10. Draw a vertical line through the center of the circle.



NOTES

© 2015 MANGO

OBJECTIVE

The main objective of this exercise is to develop the ability to use a range of pen and ink techniques to create a realistic and detailed drawing of an orange. The focus is on capturing the texture, form, and lighting of the fruit.



NOTES

Pen and Ink Drawing Workbook

OBJECTIVE

The main objective of this exercise is to develop the ability to use a range of pen and ink techniques to create a realistic and detailed drawing of an orange. The focus is on capturing the texture, form, and lighting of the fruit.



NOTES

Pen and Ink Drawing Workbook

OBJECTIVE

The main objective of this exercise is to develop the ability to use a range of pen and ink techniques to create a realistic and detailed drawing of an orange. The focus is on capturing the texture, form, and lighting of the fruit.



NOTES

Pen and Ink Drawing Workbook

### GOAL

The goal of this lesson is to create a realistic cat face using pen and ink. The student will learn how to use different line weights and shading techniques to create a three-dimensional effect.

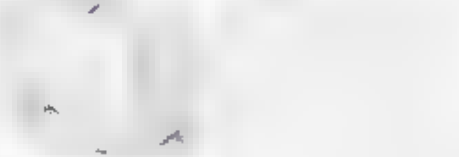


### NOTES

Lesson 12 - Catface

### GOAL

The goal of this lesson is to create a realistic cat face using pen and ink. The student will learn how to use different line weights and shading techniques to create a three-dimensional effect.

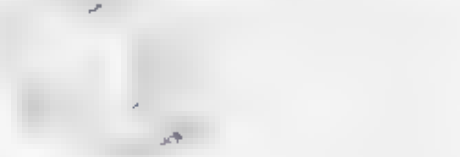


### NOTES

Lesson 12 - Catface

### GOAL

The goal of this lesson is to create a realistic cat face using pen and ink. The student will learn how to use different line weights and shading techniques to create a three-dimensional effect.

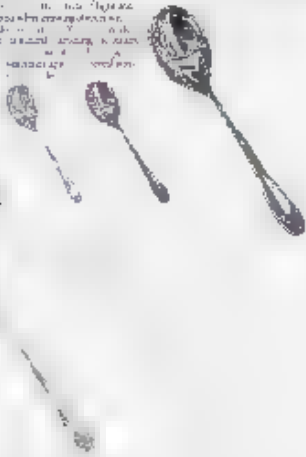


### NOTES

Lesson 12 - Catface

SPoons

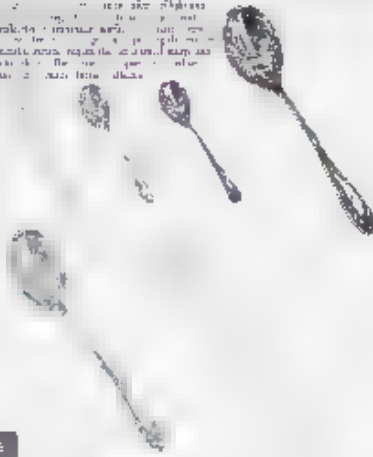
Spoons are a common household item, but they can be a challenging subject to draw. The bowl of the spoon is often curved and reflective, while the handle is usually straight and smooth. To draw a spoon, start by sketching the basic shape of the bowl and handle. Then, use cross-hatching and stippling to create shading and texture. Pay attention to the highlights and shadows, especially on the bowl, to give it a three-dimensional appearance.



NOTES

SPoons

Spoons are a common household item, but they can be a challenging subject to draw. The bowl of the spoon is often curved and reflective, while the handle is usually straight and smooth. To draw a spoon, start by sketching the basic shape of the bowl and handle. Then, use cross-hatching and stippling to create shading and texture. Pay attention to the highlights and shadows, especially on the bowl, to give it a three-dimensional appearance.



NOTES

SPoons

Spoons are a common household item, but they can be a challenging subject to draw. The bowl of the spoon is often curved and reflective, while the handle is usually straight and smooth. To draw a spoon, start by sketching the basic shape of the bowl and handle. Then, use cross-hatching and stippling to create shading and texture. Pay attention to the highlights and shadows, especially on the bowl, to give it a three-dimensional appearance.



NOTES



OBJECTIVE

To create a pen and ink drawing of a wooden pill, using the techniques of cross-hatching and stippling to create texture and shading.



NOTES

Exercise 4.10

OBJECTIVE

To create a pen and ink drawing of a wooden pill, using the techniques of cross-hatching and stippling to create texture and shading.

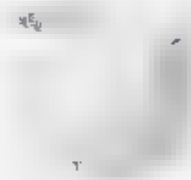
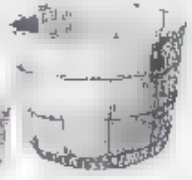


NOTES

Exercise 4.10

OBJECTIVE

To create a pen and ink drawing of a wooden pill, using the techniques of cross-hatching and stippling to create texture and shading.



NOTES

LINE

The line is the most basic element of drawing. It is the path of the pen or pencil tip as it moves across the paper. Lines can be straight, curved, thick, or thin. They can define the shape of an object, its texture, and its movement.



NOTES

AD

The dog is a member of the Canidae family. It is a four-legged animal with a long snout and a tail. Dogs are known for their loyalty and companionship. They come in many breeds and sizes, and they are often used for hunting, herding, and as guard dogs.



NOTES

DOG

Dogs are members of the Canidae family. They are four-legged animals with long snouts and tails. Dogs are known for their loyalty and companionship. They come in many breeds and sizes, and they are often used for hunting, herding, and as guard dogs.



NOTES

PROB 1

The first drawing is a sketch of a landscape. It shows a body of water in the foreground, a line of trees in the middle ground, and a small building on a hill in the background. The drawing is done in a simple, sketchy style.



NOTE

PROB 1

The second drawing is a sketch of a landscape. It shows a body of water in the foreground, a line of trees in the middle ground, and a small building on a hill in the background. The drawing is done in a simple, sketchy style.



NOTE

PROB 1

The third drawing is a sketch of a landscape. It shows a body of water in the foreground, a line of trees in the middle ground, and a small building on a hill in the background. The drawing is done in a simple, sketchy style.



NOTE

TREE

Sketch the tree using the pencil. Use the pencil to create the outline of the tree. Use the pencil to create the outline of the tree. Use the pencil to create the outline of the tree.



NOTES

TREE

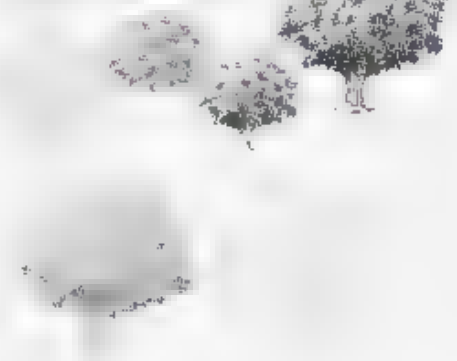
Sketch the tree using the pencil. Use the pencil to create the outline of the tree. Use the pencil to create the outline of the tree. Use the pencil to create the outline of the tree.



NOTES

TREE

Sketch the tree using the pencil. Use the pencil to create the outline of the tree. Use the pencil to create the outline of the tree. Use the pencil to create the outline of the tree.



NOTES

July

July is a month of summer. The weather is hot and sunny. The days are long and the nights are short. The children are happy and playing in the park. The flowers are in bloom and the trees are green.



NOTES

July

July is a month of summer. The weather is hot and sunny. The days are long and the nights are short. The children are happy and playing in the park. The flowers are in bloom and the trees are green.



NOTES

July

July is a month of summer. The weather is hot and sunny. The days are long and the nights are short. The children are happy and playing in the park. The flowers are in bloom and the trees are green.



NOTES

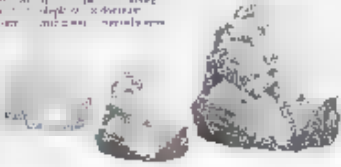


# Strokes

The exercises of this section are based primarily on the content of chapters two and three of *Pen & Ink Drawing: A Simple Guide*. Your success in pen and ink drawing will most likely be based on your proficiency in handling the basic strokes: it all starts there. Take your time to develop consistency and stable pen control, and learn to comfortably manipulate all the variations of a stroke. These will form the foundation of your practice. Line quality is heavily influenced by how well you handle the drawing instrument. And virtually all visual effects originate in some way from the use of the five stroke variations. So, most of the drills and exercises in this section are designed to focus your efforts specifically on these key elements.

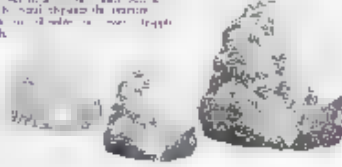


**INSTRUCTIONS**  
You will be given a set of instructions to follow. Read them carefully and draw the object as described. You will be given a set of instructions to follow. Read them carefully and draw the object as described.



NOTE

**INSTRUCTIONS**  
You will be given a set of instructions to follow. Read them carefully and draw the object as described. You will be given a set of instructions to follow. Read them carefully and draw the object as described.



NOTE

**INSTRUCTIONS**  
You will be given a set of instructions to follow. Read them carefully and draw the object as described. You will be given a set of instructions to follow. Read them carefully and draw the object as described.



NOTE

### Latent Fingerprint

Latent fingerprints are impressions left by the ridges of a finger on a surface. They are often invisible to the naked eye and require special techniques for development.

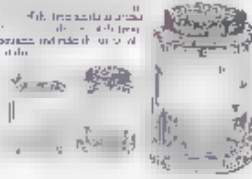


NOTES

Latent Fingerprint Development

### Latent Fingerprint

Latent fingerprints are impressions left by the ridges of a finger on a surface. They are often invisible to the naked eye and require special techniques for development.

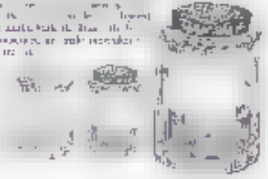


NOTES

Latent Fingerprint Development

### Latent Fingerprint

Latent fingerprints are impressions left by the ridges of a finger on a surface. They are often invisible to the naked eye and require special techniques for development.



NOTES

Latent Fingerprint Development

#### OBJECTIVE

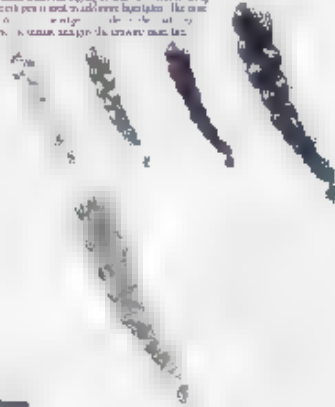
By the end of this chapter, you will be able to create a range of tones from light to dark using a variety of pen and ink techniques. You will also be able to use these techniques to create a range of textures and effects in your drawings.



NOTES

#### OBJECTIVE

By the end of this chapter, you will be able to create a range of tones from light to dark using a variety of pen and ink techniques. You will also be able to use these techniques to create a range of textures and effects in your drawings.



NOTES

#### OBJECTIVE

By the end of this chapter, you will be able to create a range of tones from light to dark using a variety of pen and ink techniques. You will also be able to use these techniques to create a range of textures and effects in your drawings.



NOTES

1. LINES

Use light, sweeping lines to suggest the shape of the tongue. Don't worry about detail at this stage. The goal is to establish the overall form and direction of the tongue.



NOTES

© 2014 CROWN

1. LINES

Use light, sweeping lines to suggest the shape of the tongue. Don't worry about detail at this stage. The goal is to establish the overall form and direction of the tongue.



NOTES

© 2014 CROWN

1. LINES

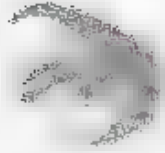
Use light, sweeping lines to suggest the shape of the tongue. Don't worry about detail at this stage. The goal is to establish the overall form and direction of the tongue.



NOTES

© 2014 CROWN

**Introduction**  
In this lesson, you will learn how to create a stippled eye. This is a technique that uses dots to create shading and texture. It is a great way to add depth and detail to your drawings.



NOTES

**Introduction**  
In this lesson, you will learn how to create a stippled eye. This is a technique that uses dots to create shading and texture. It is a great way to add depth and detail to your drawings.



NOTES

© 2015 by The Art of Drawing, Inc.

**Introduction**  
In this lesson, you will learn how to create a stippled eye. This is a technique that uses dots to create shading and texture. It is a great way to add depth and detail to your drawings.

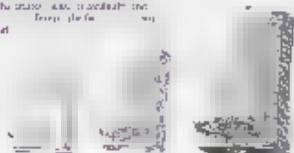


NOTES

© 2015 by The Art of Drawing, Inc.

Notes

Notes on the drawing of the vase. The vase is a simple form, but the drawing of it requires a lot of attention to detail. The drawing of the vase is a simple form, but the drawing of it requires a lot of attention to detail. The drawing of the vase is a simple form, but the drawing of it requires a lot of attention to detail.



Notes

Notes

Notes on the drawing of the vase. The vase is a simple form, but the drawing of it requires a lot of attention to detail. The drawing of the vase is a simple form, but the drawing of it requires a lot of attention to detail. The drawing of the vase is a simple form, but the drawing of it requires a lot of attention to detail.



Notes

Notes

Notes on the drawing of the vase. The vase is a simple form, but the drawing of it requires a lot of attention to detail. The drawing of the vase is a simple form, but the drawing of it requires a lot of attention to detail. The drawing of the vase is a simple form, but the drawing of it requires a lot of attention to detail.



Notes

## STEP

1. Use a pencil to sketch the basic shapes of the fish. Start with the head and body, then add the fins. Use light, confident strokes to create the overall form. Consider the proportions and the way the fish will move in the water.



## HINT

Remember to use cross-hatching or stippling to create texture and depth. Pay attention to the way light and shadow fall on the fish's body, especially around the fins and scales. Consider the overall composition and how the fish fits into the scene.



## NOTES

## STEP

2. Add detail to the fish's scales and fins. Use fine lines and cross-hatching to create a sense of texture and depth. Pay attention to the way light and shadow fall on the fish's body, especially around the fins and scales. Consider the overall composition and how the fish fits into the scene.



## NOTES





Clot

41

[illegible]

## FACTS

Cost

Ln<sup>+</sup>

[illegible]

٤١١٤:

56

541

In 1980, the city of New York  
 announced the opening of a new  
 city hall. The new city hall  
 is a modern building with a  
 glass facade. It is located in  
 the heart of the city, near  
 the old city hall. The new  
 city hall is a symbol of the  
 city's progress and modernity.



„انے“

# WATERCOLOR

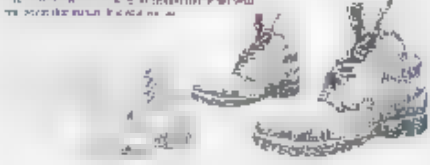
Watercolor is a painting technique in which the paint is made of a pigment suspended in water. The paint is applied to a surface, usually paper, and the water is allowed to evaporate, leaving the pigment behind. Watercolor is known for its transparency and soft edges.



143/175

# WATERCOLOR

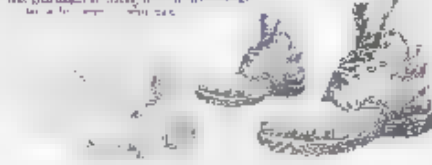
Watercolor is a painting technique in which the paint is made of a pigment suspended in water. The paint is applied to a surface, usually paper, and the water is allowed to evaporate, leaving the pigment behind. Watercolor is known for its transparency and soft edges.



143/175

# WATERCOLOR

Watercolor is a painting technique in which the paint is made of a pigment suspended in water. The paint is applied to a surface, usually paper, and the water is allowed to evaporate, leaving the pigment behind. Watercolor is known for its transparency and soft edges.

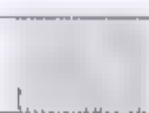
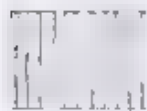


143/175

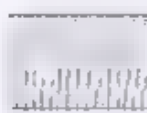
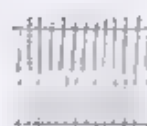
### MAKING STROKES CONSISTENT

There are four keys to maintaining consistency in your strokes: spacing, size, weight, and direction. Your strokes need not be perfect or identical but should be uniform enough to convincingly convey cohesion. To develop consistency, do not rush your strokes. Focus on drawing at a steady, controlled pace.

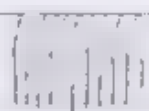
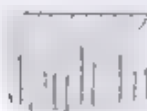
#### Spacing



#### Size



#### Weight

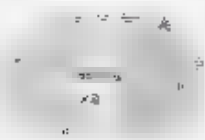


#### Direction



OBJECT

The aim of this lesson is to create a 2D house drawing. The student will learn how to use the pen and ink to create a simple house drawing. The student will learn how to use the pen and ink to create a simple house drawing. The student will learn how to use the pen and ink to create a simple house drawing.



NOTES

OBJECT

The aim of this lesson is to create a 2D house drawing. The student will learn how to use the pen and ink to create a simple house drawing. The student will learn how to use the pen and ink to create a simple house drawing. The student will learn how to use the pen and ink to create a simple house drawing.



NOTES

OBJECT

The aim of this lesson is to create a 2D house drawing. The student will learn how to use the pen and ink to create a simple house drawing. The student will learn how to use the pen and ink to create a simple house drawing. The student will learn how to use the pen and ink to create a simple house drawing.



NOTES

PHASE 1

1. Start with a circle for the bun. Add a small circle for the patty. Draw the cheese and the toppings. Use cross-hatching for shading.



PHASE 2

PHASE 1

1. Start with a circle for the bun. Add a small circle for the patty. Draw the cheese and the toppings. Use cross-hatching for shading.



PHASE 2

PHASE 1

1. Start with a circle for the bun. Add a small circle for the patty. Draw the cheese and the toppings. Use cross-hatching for shading.



PHASE 2

## Index

[illegible]

## Index

[illegible]

## Index

[illegible]



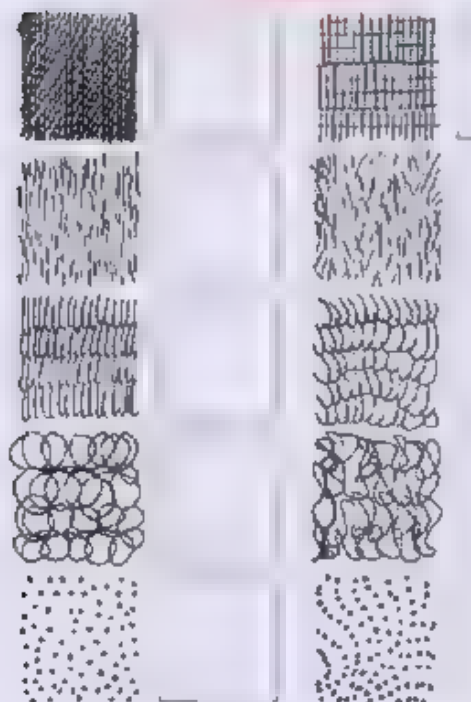
# OVER 100 DRILLS AND EXERCISES

**PEN & INK DRAWING WORKBOOK** is perfect for anyone looking for a book that provides lots of practice for developing and refining ink drawing skills and technique. It is appropriate for learners on all levels and is filled with over 100 engaging drills and exercises.

The exercises in this comprehensive workbook are thoughtfully designed to take you from the essential elements like pen control, line consistency, basic strokes and variations to more advanced concepts such as, blending values, controlling gradations, shading compound forms, and rendering textures. It covers all the major pen and ink shading techniques including cross-hatching, stippling, scribbling, and more. In addition, there are 30 inspiring drawing exercises on a variety of subjects, which allows you to draw right inside the book.

This book is the complementary workbook for **PEN & INK DRAWING: A SIMPLE GUIDE**. However, it can still be used on its own as a general workbook for refining your skills and helping you to create stunning ink drawings with confidence!

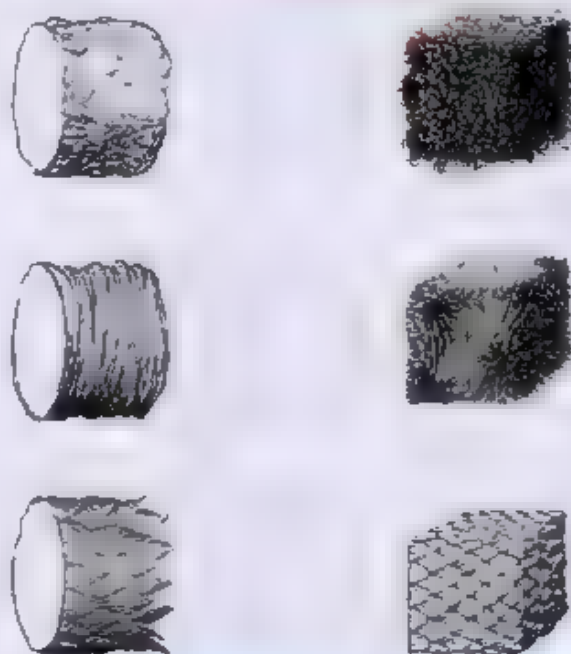
## STROKES



## SHADING

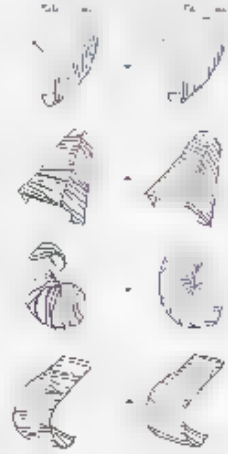
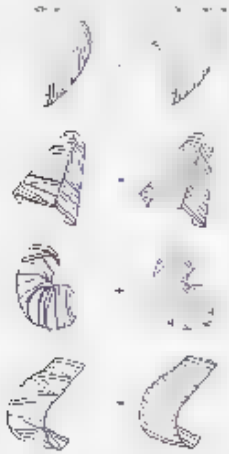


## TEXTURES



## STEP-BY-STEP EXERCISES





### STRAIGHT LINES

Use the pen to draw a series of straight lines, each 10cm long, in the following directions:



FIGURE 1.1 STRAIGHT LINES

### SHARP LINES

Use the pen to draw a series of sharp lines, each 10cm long, in the following directions:



FIGURE 1.2 SHARP LINES

### STRAIGHT LINES

Use the pen to draw a series of straight lines, each 10cm long, in the following directions:



FIGURE 1.3 STRAIGHT LINES



### STRETCHING

Stretching is a technique used to create a sense of movement and direction in a drawing. It involves drawing a series of parallel lines that gradually change in length and direction, creating a sense of flow and motion.



### TWO-POINT

Two-point perspective is a technique used to create a sense of depth and three-dimensionality in a drawing. It involves drawing a series of lines that converge towards two vanishing points, creating a sense of space and perspective.



### SHADING

Shading is a technique used to create a sense of depth and three-dimensionality in a drawing. It involves drawing a series of lines that are drawn closer together to create a darker area, or further apart to create a lighter area, creating a sense of light and shadow.





© 2015



© 2015



© 2015



### TRAINING LINES

This is a series of lines that will help you to control your pen. The lines are drawn with a pen and are intended to be used as a guide for your own drawing.



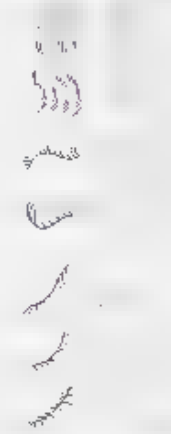
### TRAINING LINES

This is a series of lines that will help you to control your pen. The lines are drawn with a pen and are intended to be used as a guide for your own drawing.

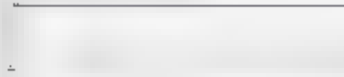
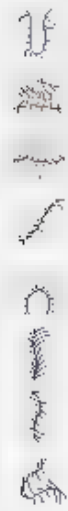


### TRAINING LINES

This is a series of lines that will help you to control your pen. The lines are drawn with a pen and are intended to be used as a guide for your own drawing.

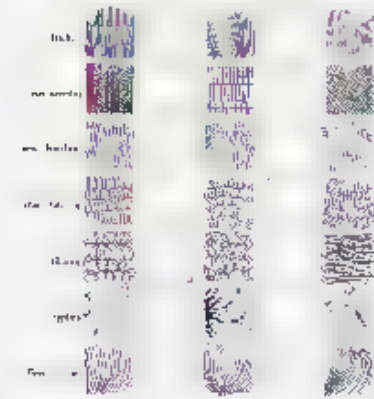






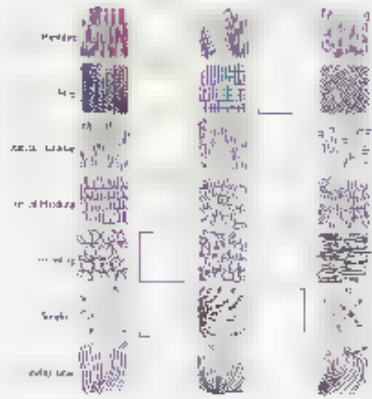
### Exercise 1.1.1 Basic Strokes

The first exercise is to create a series of basic strokes. These are the building blocks of the drawing process. They are the foundation of the drawing process. They are the foundation of the drawing process. They are the foundation of the drawing process.



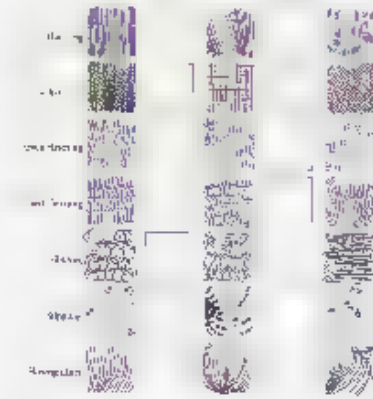
### Exercise 1.2.1 Basic Strokes

The second exercise is to create a series of basic strokes. These are the building blocks of the drawing process. They are the foundation of the drawing process. They are the foundation of the drawing process. They are the foundation of the drawing process.

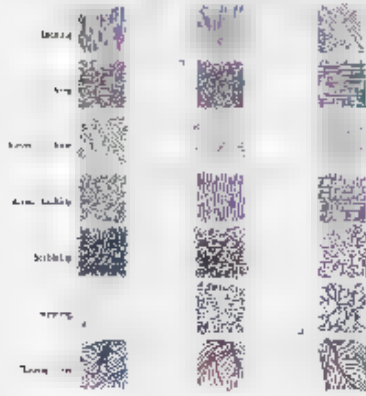


### Exercise 1.3.1 Basic Strokes

The third exercise is to create a series of basic strokes. These are the building blocks of the drawing process. They are the foundation of the drawing process. They are the foundation of the drawing process. They are the foundation of the drawing process.

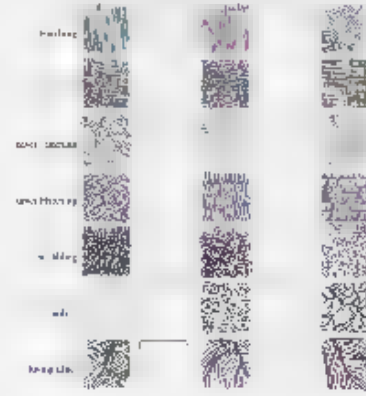


Use the pen to create a series of marks that form a pattern. The marks should be made in a consistent direction and with a consistent pressure. The pattern should be created using a series of marks that are made in a consistent direction and with a consistent pressure.



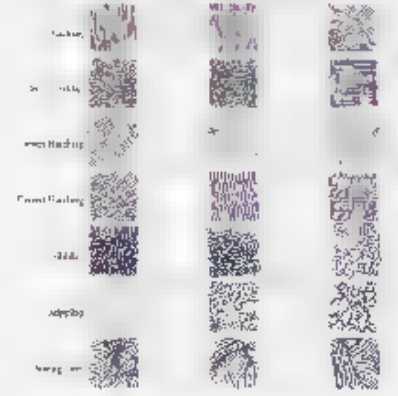
Exercise 1.1

Use the pen to create a series of marks that form a pattern. The marks should be made in a consistent direction and with a consistent pressure. The pattern should be created using a series of marks that are made in a consistent direction and with a consistent pressure.



Exercise 1.2

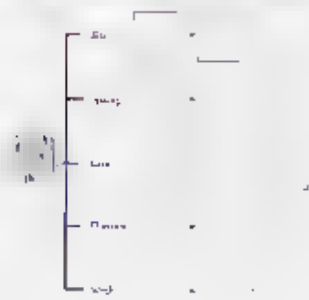
Use the pen to create a series of marks that form a pattern. The marks should be made in a consistent direction and with a consistent pressure. The pattern should be created using a series of marks that are made in a consistent direction and with a consistent pressure.



Exercise 1.3

### HATCHING

Hatching is a technique used to create tonal values and texture in a drawing. It involves using parallel lines to build up areas of grey and black.

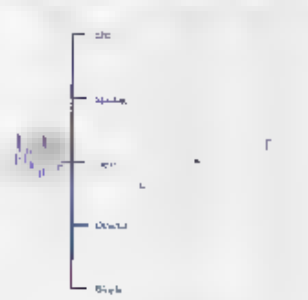


Exercise 1.1

© 2015 PENELOPE GARDNER

### SHADING

Shading is a technique used to create tonal values and texture in a drawing. It involves using a variety of line weights and directions to build up areas of grey and black.

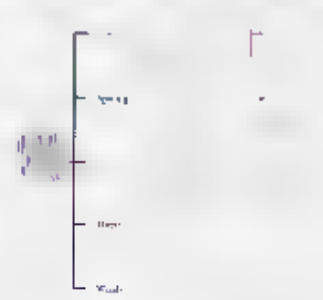


Exercise 1.2

© 2015 PENELOPE GARDNER

### HATCHING

Hatching is a technique used to create tonal values and texture in a drawing. It involves using parallel lines to build up areas of grey and black.

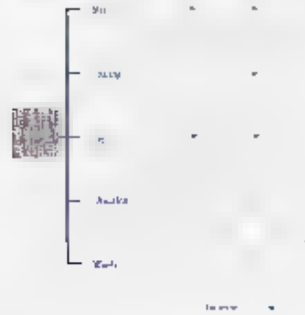


Exercise 1.3

© 2015 PENELOPE GARDNER

### CROSS-HATCHING

Use the pencil to create a series of parallel lines in one direction, then use the pen to create a series of parallel lines in the opposite direction. The resulting cross-hatching creates a range of tones from light to dark.



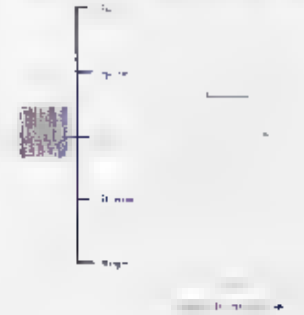
### CROSS-HATCHING

Use the pencil to create a series of parallel lines in one direction, then use the pen to create a series of parallel lines in the opposite direction. The resulting cross-hatching creates a range of tones from light to dark.



### CROSS-HATCHING

Use the pencil to create a series of parallel lines in one direction, then use the pen to create a series of parallel lines in the opposite direction. The resulting cross-hatching creates a range of tones from light to dark.



### STROKE VARIATIONS

When you draw a line, you can vary the pressure of the pen or pencil to create different line weights. This exercise will help you understand how to control the line weight of your strokes.

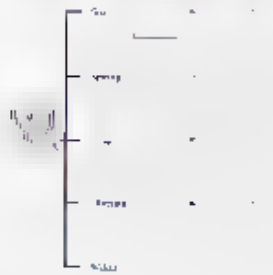


Figure 1.11

### RHYTHMIC VARIATIONS

When you draw a line, you can vary the rhythm of the stroke to create different textures. This exercise will help you understand how to control the rhythm of your strokes.

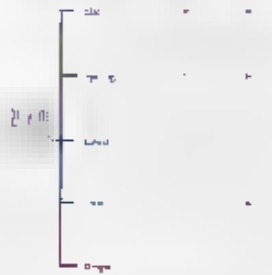


Figure 1.12

### SHAPE VARIATIONS

When you draw a line, you can vary the shape of the stroke to create different textures. This exercise will help you understand how to control the shape of your strokes.

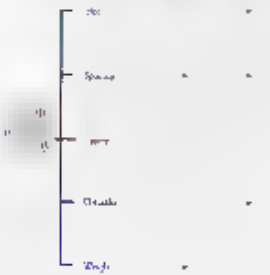
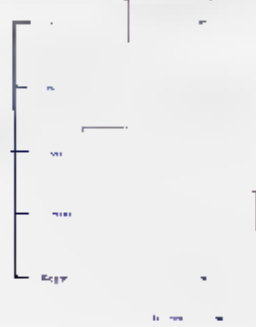
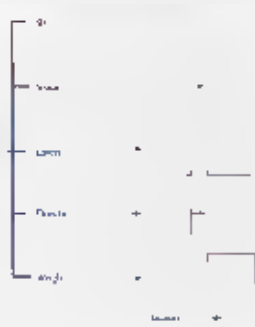


Figure 1.13

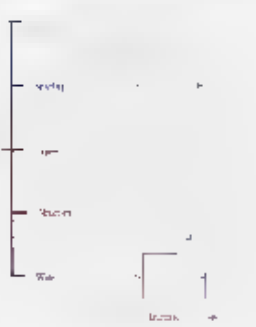
**EXERCISE 1.11**  
In this exercise, you will study the vocabulary of the French word 'vocabulary'.



**EXERCISE 1.12**  
In this exercise, you will study the vocabulary of the French word 'vocabulary'.

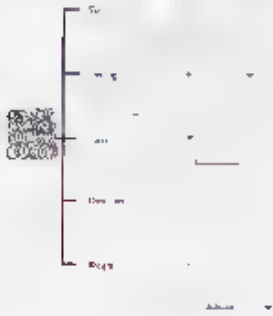


**EXERCISE 1.13**  
In this exercise, you will study the vocabulary of the French word 'vocabulary'.



### SCRIBBLE NO. 3

1. Draw a series of overlapping, irregular, scribbled shapes. Use a variety of line weights and directions to create a sense of movement and depth.



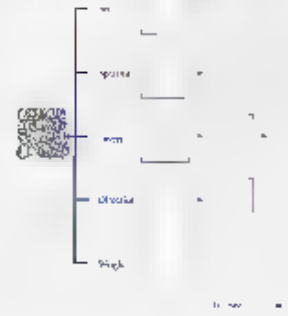
### STIPPLING

1. Draw a series of overlapping, irregular, stippled shapes. Use a variety of dot sizes and densities to create a sense of movement and depth.



### STIPPLING

1. Draw a series of overlapping, irregular, stippled shapes. Use a variety of dot sizes and densities to create a sense of movement and depth.





### CONCEPTS

Pen and ink is a versatile medium for creating a wide range of textures and effects. The key to successful pen and ink drawing is to understand the properties of the ink and the paper, and to experiment with different techniques to achieve the desired effect.

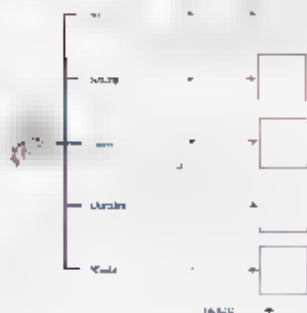


TABLE 100

100

### CONCEPTS

Pen and ink is a versatile medium for creating a wide range of textures and effects. The key to successful pen and ink drawing is to understand the properties of the ink and the paper, and to experiment with different techniques to achieve the desired effect.

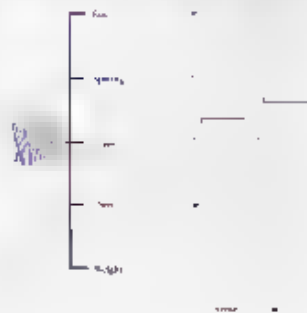


TABLE 101

### CONCEPTS

Pen and ink is a versatile medium for creating a wide range of textures and effects. The key to successful pen and ink drawing is to understand the properties of the ink and the paper, and to experiment with different techniques to achieve the desired effect.

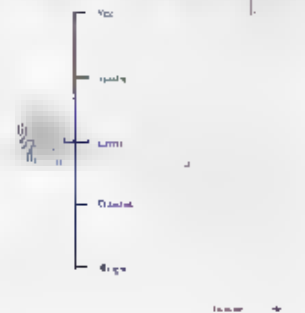


TABLE 102

102

# PEN & INK DRAWING WORKBOOK



IDENTIFY VARIATIONS

Review the exercise instructions that apply to this drawing. Then, identify the variations in the drawing. Write the variations in the space provided.



STROKE VARIATIONS



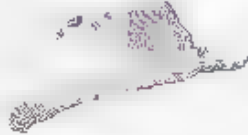
STROKE VARIATIONS

IDENTIFY VARIATIONS

Review the exercise instructions that apply to this drawing. Then, identify the variations in the drawing. Write the variations in the space provided.



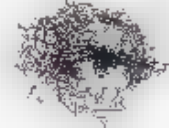
STROKE VARIATIONS



STROKE VARIATIONS

IDENTIFY VARIATIONS

Review the exercise instructions that apply to this drawing. Then, identify the variations in the drawing. Write the variations in the space provided.



STROKE VARIATIONS



STROKE VARIATIONS

[illegible]

2011年12月15日

## APPENDIX

HÄRRE VÄRDEDESSA SÖNER VÄRDEDESSA DÖTTRE  
 HÄRRE VÄRDEDESSA SÖNER VÄRDEDESSA DÖTTRE  
 HÄRRE VÄRDEDESSA SÖNER VÄRDEDESSA DÖTTRE  
 HÄRRE VÄRDEDESSA SÖNER VÄRDEDESSA DÖTTRE



### STEP ONE VARIATIONS

## ETHICS INFLATION

Figure 10.10 shows the study set with  
 1000 balls. The number of balls in each  
 color is:

Color	Number of Balls
Blue	100
Green	200
Yellow	300
Red	400



### STEP 1: WRITING

תוכן זה אינו מהווה ייעוץ או המלצה.

### LET'S GO! - THE BASIC STROKES

Now it's time to put the basic strokes to use. We will be using the basic strokes to create a simple drawing of a person's head and shoulders. The drawing will be done in a simple, sketchy style. The drawing will be done in a simple, sketchy style. The drawing will be done in a simple, sketchy style.



#### STROKE LIST

- ☐ Head
- ☐ Neck
- ☐ Shoulder
- ☐ Torso
- ☐ Arm
- ☐ Hand
- ☐ Wrist
- ☐ Forearm
- ☐ Elbow
- ☐ Upper Arm



#### STROKE LIST

- ☐ Head
- ☐ Neck
- ☐ Shoulder
- ☐ Torso
- ☐ Arm
- ☐ Hand
- ☐ Wrist
- ☐ Forearm
- ☐ Elbow
- ☐ Upper Arm

### LET'S GO! - THE BASIC STROKES

Now it's time to put the basic strokes to use. We will be using the basic strokes to create a simple drawing of a person's head and shoulders. The drawing will be done in a simple, sketchy style. The drawing will be done in a simple, sketchy style. The drawing will be done in a simple, sketchy style.



#### STROKE LIST

- ☐ Head
- ☐ Neck
- ☐ Shoulder
- ☐ Torso
- ☐ Arm
- ☐ Hand
- ☐ Wrist
- ☐ Forearm
- ☐ Elbow
- ☐ Upper Arm



#### STROKE LIST

- ☐ Head
- ☐ Neck
- ☐ Shoulder
- ☐ Torso
- ☐ Arm
- ☐ Hand
- ☐ Wrist
- ☐ Forearm
- ☐ Elbow
- ☐ Upper Arm

### LET'S GO! - THE BASIC STROKES

Now it's time to put the basic strokes to use. We will be using the basic strokes to create a simple drawing of a person's head and shoulders. The drawing will be done in a simple, sketchy style. The drawing will be done in a simple, sketchy style. The drawing will be done in a simple, sketchy style.



#### STROKE LIST

- ☐ Head
- ☐ Neck
- ☐ Shoulder
- ☐ Torso
- ☐ Arm
- ☐ Hand
- ☐ Wrist
- ☐ Forearm
- ☐ Elbow
- ☐ Upper Arm



#### STROKE LIST

- ☐ Head
- ☐ Neck
- ☐ Shoulder
- ☐ Torso
- ☐ Arm
- ☐ Hand
- ☐ Wrist
- ☐ Forearm
- ☐ Elbow
- ☐ Upper Arm

Start by drawing the outline of the tree. Use the pencil to draw the outline of the tree. Use the pencil to draw the outline of the tree. Use the pencil to draw the outline of the tree.



- STROKE LIST**
- ☐ Outlining
  - ☐ Shading
  - ☐ Hatching
  - ☐ Cross-hatching
  - ☐ Stippling
  - ☐ Blending
  - ☐ Detailing



- STROKE LIST**
- ☐ Outlining
  - ☐ Shading
  - ☐ Hatching
  - ☐ Cross-hatching
  - ☐ Stippling
  - ☐ Blending
  - ☐ Detailing

Start by drawing the outline of the tree. Use the pencil to draw the outline of the tree. Use the pencil to draw the outline of the tree. Use the pencil to draw the outline of the tree.



- STROKE LIST**
- ☐ Outlining
  - ☐ Shading
  - ☐ Hatching
  - ☐ Cross-hatching
  - ☐ Stippling
  - ☐ Blending
  - ☐ Detailing



- STROKE LIST**
- ☐ Outlining
  - ☐ Shading
  - ☐ Hatching
  - ☐ Cross-hatching
  - ☐ Stippling
  - ☐ Blending
  - ☐ Detailing

Start by drawing the outline of the tree. Use the pencil to draw the outline of the tree. Use the pencil to draw the outline of the tree. Use the pencil to draw the outline of the tree.



- STROKE LIST**
- ☐ Outlining
  - ☐ Shading
  - ☐ Hatching
  - ☐ Cross-hatching
  - ☐ Stippling
  - ☐ Blending
  - ☐ Detailing



- STROKE LIST**
- ☐ Outlining
  - ☐ Shading
  - ☐ Hatching
  - ☐ Cross-hatching
  - ☐ Stippling
  - ☐ Blending
  - ☐ Detailing

### IDENTIFY USES OF STROKES

Review the following exercises and identify the uses of strokes in the drawings. Write the letter of the correct use in the space provided.

#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume



#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume

#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume

### IDENTIFY USES OF STROKES

Review the following exercises and identify the uses of strokes in the drawings. Write the letter of the correct use in the space provided.

#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume



#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume

#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume

### IDENTIFY USES OF STROKES

Review the following exercises and identify the uses of strokes in the drawings. Write the letter of the correct use in the space provided.

#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume



#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume

#### USE OF STROKES

- ☐ a. to create a sense of movement
- ☐ b. to create a sense of depth
- ☐ c. to create a sense of texture
- ☐ d. to create a sense of volume

The key to drawing this is to make sure you have a strong, clear, and confident line. It should be a solid, straight line. The key to drawing this is to make sure you have a strong, clear, and confident line. It should be a solid, straight line.



#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

The key to drawing this is to make sure you have a strong, clear, and confident line. It should be a solid, straight line. The key to drawing this is to make sure you have a strong, clear, and confident line. It should be a solid, straight line.



#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

The key to drawing this is to make sure you have a strong, clear, and confident line. It should be a solid, straight line. The key to drawing this is to make sure you have a strong, clear, and confident line. It should be a solid, straight line.



#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares

#### LINE OF SQUARES

- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares
- ☐ Line of Squares



2

2

2

NOTES

NOTES

NOTES



## Shading

[illegible]

## Shading

[illegible]

## Shading

[illegible]

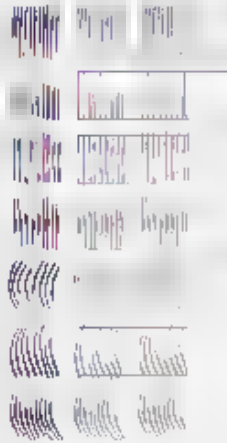
EXERCISE 1 Varying Line-Weight

1. Draw a series of vertical lines of varying thicknesses, from thin to thick, and back to thin. This exercise is designed to help you develop control over your line weight.



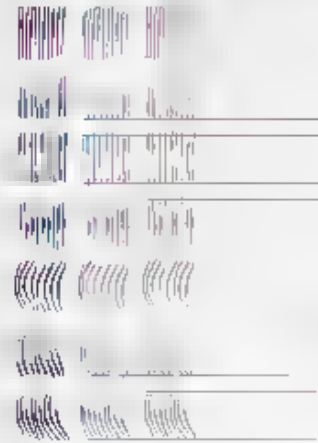
EXERCISE 2 Varying Line-Weight

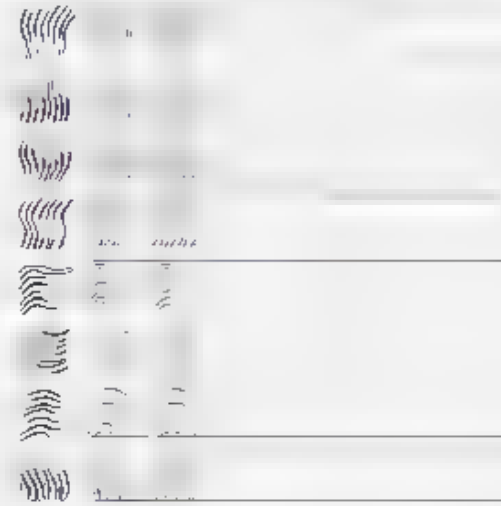
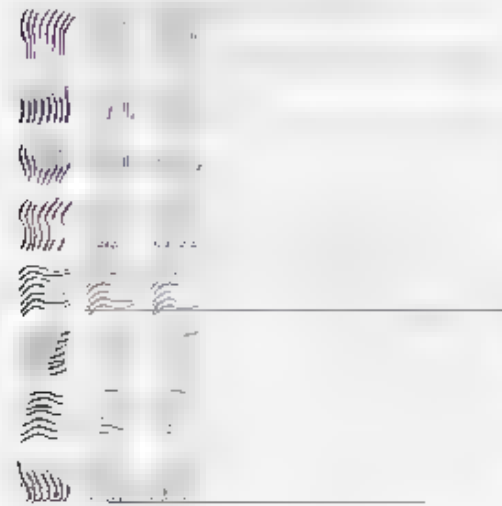
2. Draw a series of horizontal lines of varying thicknesses, from thin to thick, and back to thin. This exercise is designed to help you develop control over your line weight.



EXERCISE 3 Varying Line-Weight

3. Draw a series of diagonal lines of varying thicknesses, from thin to thick, and back to thin. This exercise is designed to help you develop control over your line weight.







**ARTIST'S LIP-WEIGHT**

A. ... B. ... C. ... D. ... E. ... F. ... G. ... H. ... I. ... J. ... K. ... L. ... M. ... N. ... O. ... P. ... Q. ... R. ... S. ... T. ... U. ... V. ... W. ... X. ... Y. ... Z. ...



Fig. 23. Hanging Lipo-Weight

**ARTIST'S LIP-WEIGHT**

A. ... B. ... C. ... D. ... E. ... F. ... G. ... H. ... I. ... J. ... K. ... L. ... M. ... N. ... O. ... P. ... Q. ... R. ... S. ... T. ... U. ... V. ... W. ... X. ... Y. ... Z. ...



Fig. 24. Hanging Lipo-Weight

**ARTIST'S LIP-WEIGHT**

A. ... B. ... C. ... D. ... E. ... F. ... G. ... H. ... I. ... J. ... K. ... L. ... M. ... N. ... O. ... P. ... Q. ... R. ... S. ... T. ... U. ... V. ... W. ... X. ... Y. ... Z. ...



Fig. 25. Hanging Lipo-Weight

Wsk: 1. Choose a simple object to draw. 2. Draw the object using a single line weight. 3. Draw the object using a variety of line weights. 4. Value.



+



=

Value



=

Value

Value

11/11/2019 17

Wsk: 1. Choose a simple object to draw. 2. Draw the object using a single line weight. 3. Draw the object using a variety of line weights. 4. Value.



+



=

Value



=

Value

Value

11/11/2019 17

Wsk: 1. Choose a simple object to draw. 2. Draw the object using a single line weight. 3. Draw the object using a variety of line weights. 4. Value.



+



=

Value



=

Value

Value

11/11/2019 17

CHISEL-CONTOUR LINES

Exercise 1: Draw a series of chisel-contour lines, each starting from a different point on the page and ending at a different point. The lines should be drawn with a chisel-point pen, and should be drawn in a way that they appear to be drawn with a single stroke.



CHISEL-CONTOUR LINES

Exercise 2: Draw a series of chisel-contour lines, each starting from a different point on the page and ending at a different point. The lines should be drawn with a chisel-point pen, and should be drawn in a way that they appear to be drawn with a single stroke.



CHISEL-CONTOUR LINES

Exercise 3: Draw a series of chisel-contour lines, each starting from a different point on the page and ending at a different point. The lines should be drawn with a chisel-point pen, and should be drawn in a way that they appear to be drawn with a single stroke.







Circle-Contour Lines - Exercise 1

Sheet 1



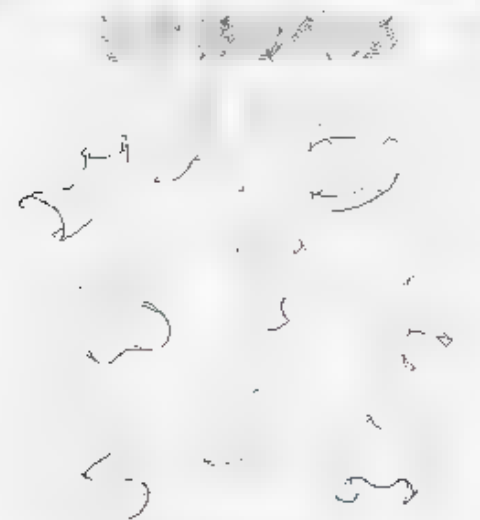
Circle-Contour Lines - Exercise 2

Sheet 2



Circle-Contour Lines - Exercise 3

Sheet 3



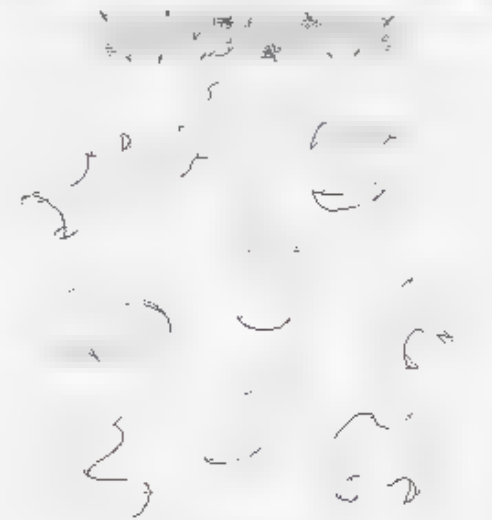
Apply manual or automatic line tool

Use the line tool to create the lines



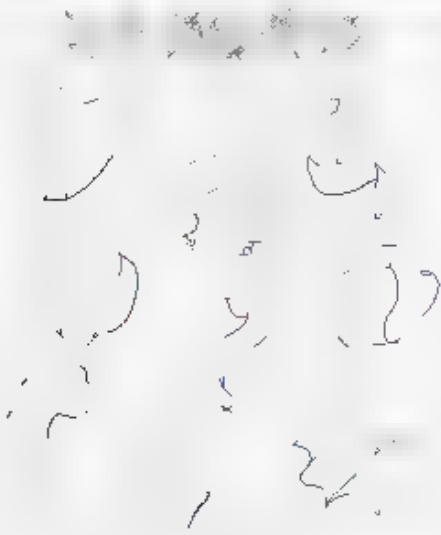
Apply manual or automatic line tool

Use the line tool to create the lines



Apply manual or automatic line tool

Use the line tool to create the lines



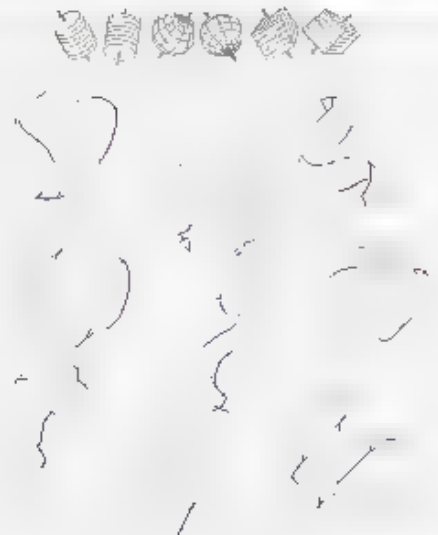
Apply the exercise for practice.

Exercise 4.8



Apply the exercise for practice.

Exercise 4.9



Apply the exercise for practice.

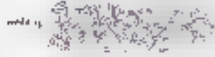
Exercise 4.10

### CREATING FIRST VALUE

When creating the first value, the first step is to establish the overall tone of the drawing. This is done by using a range of line weights and cross-hatching to create a sense of depth and texture.



First Value



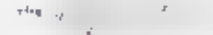
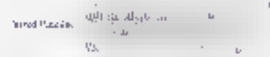
First Value

### CREATING FIRST VALUE

When creating the first value, the first step is to establish the overall tone of the drawing. This is done by using a range of line weights and cross-hatching to create a sense of depth and texture.



First Value



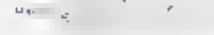
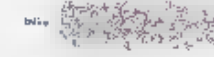
First Value

### CREATING FIRST VALUE

When creating the first value, the first step is to establish the overall tone of the drawing. This is done by using a range of line weights and cross-hatching to create a sense of depth and texture.



First Value



First Value

The 12-day, 10-mile race is a grueling annual challenge for a dark group of hikers. The last one is

The college will continue to monitor its progress and will make any necessary adjustments to the budget as the year progresses.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

### 8-STEP VALUE SCALE

Use this value scale to create a range of values from black to white. The scale is divided into eight steps, each representing a different level of gray. The scale is used to create a range of values from black to white.



Black



Dark Gray



Medium Gray



Light Gray



White



Very Light Gray



Very Dark Gray



### 8-STEP VALUE SCALE

Use this value scale to create a range of values from black to white. The scale is divided into eight steps, each representing a different level of gray. The scale is used to create a range of values from black to white.



Black



Dark Gray



Medium Gray



Light Gray



White



Very Light Gray



Very Dark Gray



### 8-STEP VALUE SCALE

Use this value scale to create a range of values from black to white. The scale is divided into eight steps, each representing a different level of gray. The scale is used to create a range of values from black to white.



Black



Dark Gray



Medium Gray



Light Gray



White



Very Light Gray



Very Dark Gray





Step 1

Step 2

Step 3

Step 4

Step 5

Step 6

Step 7



Step 1

Step 2

Step 3

Step 4

Step 5

Step 6

Step 7



Step 1

Step 2

Step 3

Step 4

Step 5

Step 6

Step 7

# PEN&INK DRAWING WORKBOOK



ALPHONSO DUNN



THREE MINDS PRESS

Woodland Park, New Jersey



### IDENTIFYING VALUES

1. Look at the drawing of the mushroom. Identify the values of the different areas. Use the value scale to help you. Write down the values of the different areas in the table below.



| VALUES IDENTIFIED |
|-------------------|
| Dark              |
| Deep Grey         |
| Mid Grey          |
| Light Grey        |
| White             |



| VALUES IDENTIFIED |
|-------------------|
| Dark              |
| Deep Grey         |
| Mid Grey          |
| Light Grey        |
| White             |

### IDENTIFYING VALUES

1. Look at the drawing of the mushroom. Identify the values of the different areas. Use the value scale to help you. Write down the values of the different areas in the table below.



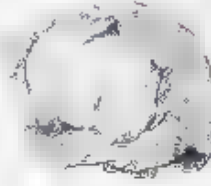
| VALUES IDENTIFIED |
|-------------------|
| Dark              |
| Deep Grey         |
| Mid Grey          |
| Light Grey        |
| White             |



| VALUES IDENTIFIED |
|-------------------|
| Dark              |
| Deep Grey         |
| Mid Grey          |
| Light Grey        |
| White             |

### IDENTIFYING VALUES

1. Look at the drawing of the mushroom. Identify the values of the different areas. Use the value scale to help you. Write down the values of the different areas in the table below.



| VALUES IDENTIFIED |
|-------------------|
| Dark              |
| Deep Grey         |
| Mid Grey          |
| Light Grey        |
| White             |



| VALUES IDENTIFIED |
|-------------------|
| Dark              |
| Deep Grey         |
| Mid Grey          |
| Light Grey        |
| White             |

Use the slider to distinguish every shade of value between the lightest and the darkest possible.



Use the slider to distinguish every shade of value between the lightest and the darkest possible.

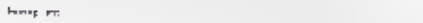
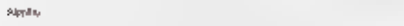
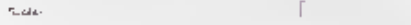
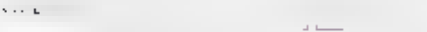
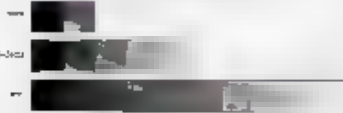


Use the slider to distinguish every shade of value between the lightest and the darkest possible.



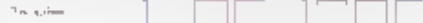
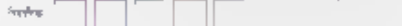
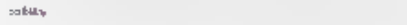
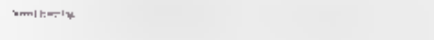
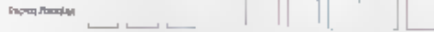
### 1-STEP VALUE SCALE

To create a 1-step value scale, you will need to create a range of tones from white to black. This is done by creating a series of squares, each with a different value of gray. The squares are created by mixing white and black ink in different proportions. The resulting tones are then used to create a range of values from white to black.



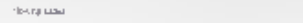
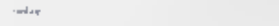
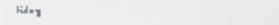
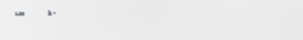
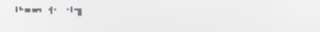
### 2-STEP VALUE SCALE

To create a 2-step value scale, you will need to create a range of tones from white to black. This is done by creating a series of squares, each with a different value of gray. The squares are created by mixing white and black ink in different proportions. The resulting tones are then used to create a range of values from white to black.



### 3-STEP VALUE SCALE

To create a 3-step value scale, you will need to create a range of tones from white to black. This is done by creating a series of squares, each with a different value of gray. The squares are created by mixing white and black ink in different proportions. The resulting tones are then used to create a range of values from white to black.



### 1. Pencil Exercises

1. Draw a series of horizontal lines, each with a different pressure or speed, creating a range of values from light to dark. This exercise helps you understand how to control the pencil to create different tones.



Light



Medium



Dark



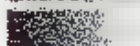
Very Dark



Very Light



Very Dark

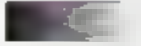


Very Light



### 2. Pencil Exercises

2. Draw a series of horizontal lines, each with a different pressure or speed, creating a range of values from light to dark. This exercise helps you understand how to control the pencil to create different tones.



Light



Medium



Dark



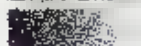
Very Dark



Very Light



Very Dark



Very Light



### 3. Pencil Exercises

3. Draw a series of horizontal lines, each with a different pressure or speed, creating a range of values from light to dark. This exercise helps you understand how to control the pencil to create different tones.



Light



Medium



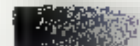
Dark



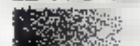
Very Dark



Very Light



Very Dark



Very Light



RATE OF GRADATION

With each figure, the rate of gradation changes. The rate of gradation is the rate at which the value of the tone changes. The rate of gradation is the rate at which the value of the tone changes.



RATE OF GRADATION

With each figure, the rate of gradation changes. The rate of gradation is the rate at which the value of the tone changes. The rate of gradation is the rate at which the value of the tone changes.



RATE OF GRADATION

With each figure, the rate of gradation changes. The rate of gradation is the rate at which the value of the tone changes. The rate of gradation is the rate at which the value of the tone changes.



RANGE OF GRADATION

1. The range of gradation is the range of values from black to white. It is the range of values that can be achieved with a given ink and paper combination.



100000

RANGE OF GRADATION

2. The range of gradation is the range of values from black to white. It is the range of values that can be achieved with a given ink and paper combination.



100000

RANGE OF GRADATION

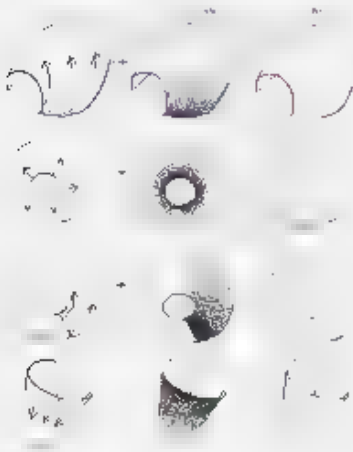
3. The range of gradation is the range of values from black to white. It is the range of values that can be achieved with a given ink and paper combination.



100000

DIRECTION OF GRADATION

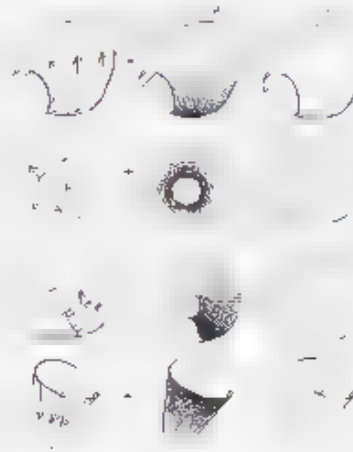
Although a pencil is used, the effect is that of a pen and ink drawing. The direction of the strokes is indicated by the arrows. The direction of the gradation is indicated by the arrows.



© 2010 by The McGraw-Hill Companies

DIRECTION OF GRADATION

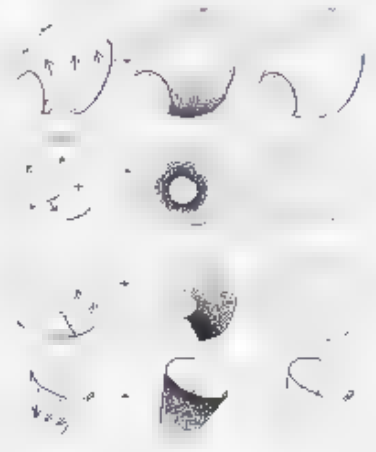
Although a pencil is used, the effect is that of a pen and ink drawing. The direction of the strokes is indicated by the arrows. The direction of the gradation is indicated by the arrows.



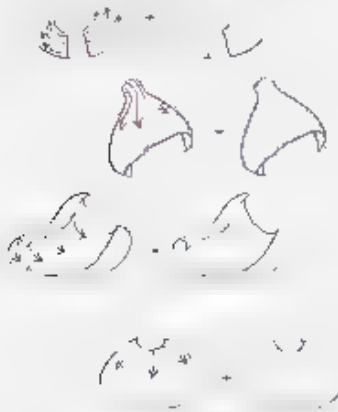
© 2010 by The McGraw-Hill Companies

DIRECTION OF GRADATION

Although a pencil is used, the effect is that of a pen and ink drawing. The direction of the strokes is indicated by the arrows. The direction of the gradation is indicated by the arrows.



© 2010 by The McGraw-Hill Companies



Apple gradation from random to light to dark forms the transition indicated

Apple



Apple gradation from random to light to dark forms the transition indicated

Apple



Apple gradation from random to light to dark forms the transition indicated

Apple



### REVEALING PLANES

Before this exercise, you should understand the basic principles of drawing and the importance of the planes of the object.



Sketches showing the planes of a cube.

### REVEALING PLANES

Before this exercise, you should understand the basic principles of drawing and the importance of the planes of the object.



Sketches showing the planes of a cube.

### REVEALING PLANES

Before this exercise, you should understand the basic principles of drawing and the importance of the planes of the object.



Sketches showing the planes of a cube.

Take any shape or form and repeat it over and over again, drawing it as often as you like, until you have a pattern.



Exercise 1.1

Take any shape or form and repeat it over and over again, drawing it as often as you like, until you have a pattern.



Exercise 1.2

Take any shape or form and repeat it over and over again, drawing it as often as you like, until you have a pattern.



Exercise 1.3

## **ABOUT THE AUTHOR**

Alphonso Dunn is a consummate draftsman, illustrator, high school chemistry teacher, and college instructor. He is a graduate of the New York Academy of Art and an award-winning artist. Alphonso's work can be found in several private collections in the US and worldwide. Currently, he is working on new book projects, creating new work, and sharing art instruction with his over 400,000 followers on YouTube. With hundreds of free tutorials on drawing, pen and ink, watercolor, urban sketching, and more, Alphonso Dunn's YouTube channel has become a trusted destination for quality art instruction. Join him on YouTube, Facebook, and Instagram @alphonsodunn.

Senior Editor: Lorraine Landaw

Associate Editor: Kisha Edwards-Gandy

Cover Design: Bob Pillie

Copyright © 2018 by Alphonso Dunn.

Published in 2018 by Three Minds Press  
Woodland Park, New Jersey

All rights reserved. No part of this publication may be reproduced or used in any form or by any means—graphic, electronic, or mechanical, including photocopying, recording, taping, or information storage and retrieval means—without written permission from the publisher/author.

### **Library of Congress Control Cataloging-in-Publication Data**

Dunn, Alphonso.

Pen and Ink Drawing Workbook/Alphonso Dunn

I. Pen drawing—Technique. I. Title.

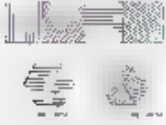
ISBN 0-9970-4650-3

First Edition. First paperback printing, 2018

Manufactured in the United States of America

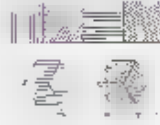
### LINE DIRECTION AND STRUCTURE

Using the line direction and structure exercises, create a series of line drawings that explore the relationship between line direction and structure. Use the exercises to create a series of line drawings that explore the relationship between line direction and structure.



### LINE DIRECTION AND STRUCTURE

Using the line direction and structure exercises, create a series of line drawings that explore the relationship between line direction and structure. Use the exercises to create a series of line drawings that explore the relationship between line direction and structure.



### LINE DIRECTION AND STRUCTURE

Using the line direction and structure exercises, create a series of line drawings that explore the relationship between line direction and structure. Use the exercises to create a series of line drawings that explore the relationship between line direction and structure.



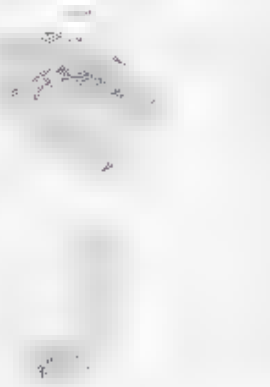
1. Draw a circle with a radius of 10 cm. The center of the circle is at the intersection of the horizontal and vertical lines. The circle is divided into four equal quadrants by the horizontal and vertical lines. The top and bottom quadrants are shaded with a fine cross-hatch pattern. The left and right quadrants are left white.



2. Draw a circle with a radius of 10 cm. The center of the circle is at the intersection of the horizontal and vertical lines. The circle is divided into four equal quadrants by the horizontal and vertical lines. The top and bottom quadrants are shaded with a fine cross-hatch pattern. The left and right quadrants are left white.



3. Draw a circle with a radius of 10 cm. The center of the circle is at the intersection of the horizontal and vertical lines. The circle is divided into four equal quadrants by the horizontal and vertical lines. The top and bottom quadrants are shaded with a fine cross-hatch pattern. The left and right quadrants are left white.



### 2-Value Shading

2-Value shading is a technique used to create a sense of depth and form. It involves using only two tones of gray to represent light and shadow. This technique is often used in architectural drawings to show the three-dimensional form of objects.



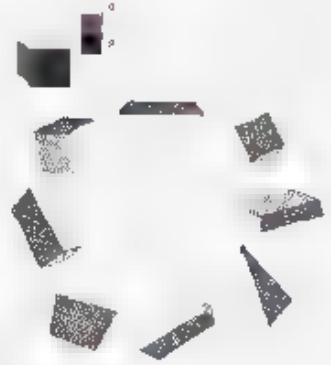
### 2-Value Shading

2-Value shading is a technique used to create a sense of depth and form. It involves using only two tones of gray to represent light and shadow. This technique is often used in architectural drawings to show the three-dimensional form of objects.



### 2-Value Shading

2-Value shading is a technique used to create a sense of depth and form. It involves using only two tones of gray to represent light and shadow. This technique is often used in architectural drawings to show the three-dimensional form of objects.





with the 3-value shading technique

with the 4-value shading technique

with the 5-value shading technique

Exercise 1a

Exercise 1b

Exercise 1c

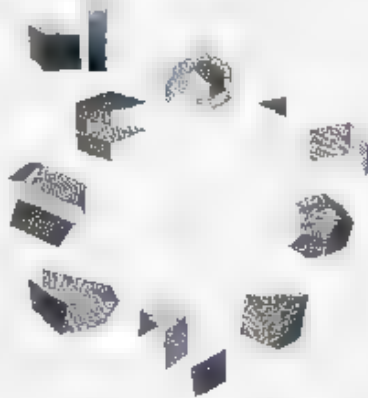
SHADING BLOCK FORMS

Use the cylinder and sphere shading techniques to create a series of block forms. Use the cylinder and sphere shading techniques to create a series of block forms.



SHADING BLOCK FORMS

Use the cylinder and sphere shading techniques to create a series of block forms. Use the cylinder and sphere shading techniques to create a series of block forms.



SHADING BLOCK FORMS

Use the cylinder and sphere shading techniques to create a series of block forms. Use the cylinder and sphere shading techniques to create a series of block forms.







1



1

Write numbers 1-20 in the space below.

Write



1

2

Write numbers 1-20 in the space below.

Write

the shadows are cast by the light source. The light source is positioned at the top left of the page. The shadows are cast to the right and bottom right of the object.



The light source is positioned at the top left of the page. The shadows are cast to the right and bottom right of the object.



The light source is positioned at the top left of the page. The shadows are cast to the right and bottom right of the object.



The shaded surface of any block should extend around the right-hand side of the object, as in the diagram, from the side view to the end view.



Figure 201

Figure 201

Figure 201

The shaded surface of any block should extend around the right-hand side of the object, as in the diagram, from the side view to the end view.



Figure 202

Figure 202

Figure 202

The shaded surface of any block should extend around the right-hand side of the object, as in the diagram, from the side view to the end view.



Figure 203

Figure 203

Figure 203

### Shading Block Forms

Use the block forms to practice shading. The block forms are simple geometric shapes that can be used to create a variety of shading effects. The block forms are simple geometric shapes that can be used to create a variety of shading effects.



### Shading Block Forms

Use the block forms to practice shading. The block forms are simple geometric shapes that can be used to create a variety of shading effects. The block forms are simple geometric shapes that can be used to create a variety of shading effects.



### Shading Block Forms

Use the block forms to practice shading. The block forms are simple geometric shapes that can be used to create a variety of shading effects. The block forms are simple geometric shapes that can be used to create a variety of shading effects.



The pen and ink drawing of a block form is a simple exercise in shading. The drawing is done in pen and ink, and the shading is done with a pencil. The drawing is done on a white background, and the shading is done with a pencil. The drawing is done on a white background, and the shading is done with a pencil.



1

2

Lesson 2.2

The pen and ink drawing of a block form is a simple exercise in shading. The drawing is done in pen and ink, and the shading is done with a pencil. The drawing is done on a white background, and the shading is done with a pencil. The drawing is done on a white background, and the shading is done with a pencil.



3

4

5

Lesson 2.2

The pen and ink drawing of a block form is a simple exercise in shading. The drawing is done in pen and ink, and the shading is done with a pencil. The drawing is done on a white background, and the shading is done with a pencil. The drawing is done on a white background, and the shading is done with a pencil.



6

7

8

9

10

Lesson 2.2



To my family, friends, and virtual students all over the world

SHADING CURVED SURFACES

1. Draw a series of curved lines, each about 1/2" (1.3 cm) long. Draw each curve with a different pen or pencil, using the same pressure and direction of stroke.



SHADING CURVED SURFACES

1. Draw a series of curved lines, each about 1/2" (1.3 cm) long. Draw each curve with a different pen or pencil, using the same pressure and direction of stroke.



SHADING CURVED SURFACES

1. Draw a series of curved lines, each about 1/2" (1.3 cm) long. Draw each curve with a different pen or pencil, using the same pressure and direction of stroke.











SHADING SPHERES

When shading a sphere, you must carefully  
blend the tones to create a smooth, realistic  
effect. Start with a light tone and gradually  
blend in darker tones to create a sense of  
depth and volume.



SHADING SPHERES

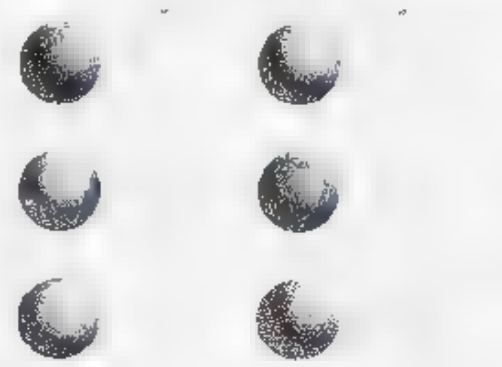
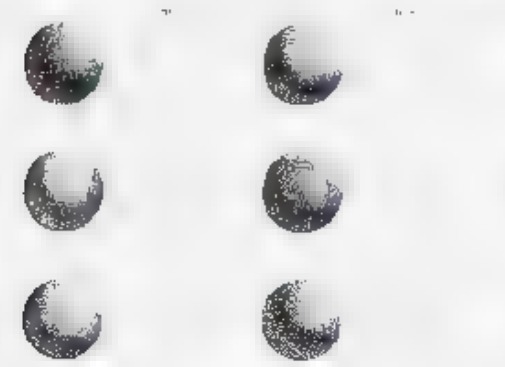
When shading a sphere, you must carefully  
blend the tones to create a smooth, realistic  
effect. Start with a light tone and gradually  
blend in darker tones to create a sense of  
depth and volume.



SHADING SPHERES

When shading a sphere, you must carefully  
blend the tones to create a smooth, realistic  
effect. Start with a light tone and gradually  
blend in darker tones to create a sense of  
depth and volume.





STEP 1: LINE

The first step in creating a simple portrait composition is to establish the basic structure. This involves drawing the head, neck, and shoulders in a simple, sketchy manner. The head should be represented by a circle, the neck by a vertical line, and the shoulders by two diagonal lines. The eyes, nose, and mouth should be indicated with simple lines. The hair should be suggested with a few strokes. The background should be left blank.

STEP 2: SHADE

The second step in creating a simple portrait composition is to add shading. This involves using a pencil or charcoal to create areas of light and dark. The shading should be applied to the face, neck, and shoulders, creating a sense of depth and form. The shading should be done in a simple, sketchy manner, following the basic structure established in the first step.

STEP 3: LINE

The third step in creating a simple portrait composition is to refine the lines. This involves using a fine-line pen or ink to draw over the pencil or charcoal lines. The lines should be clean, sharp, and well-defined. The lines should be drawn in a simple, sketchy manner, following the basic structure established in the first step.

Use a pencil to sketch the forms and the shaded areas. Then, use a pen to draw the outlines and the shaded areas. The final drawing should be a simple composition of geometric forms.



Use a pencil to sketch the forms and the shaded areas. Then, use a pen to draw the outlines and the shaded areas. The final drawing should be a simple composition of geometric forms.

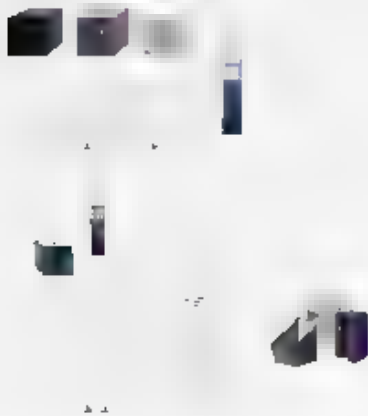


Use a pencil to sketch the forms and the shaded areas. Then, use a pen to draw the outlines and the shaded areas. The final drawing should be a simple composition of geometric forms.



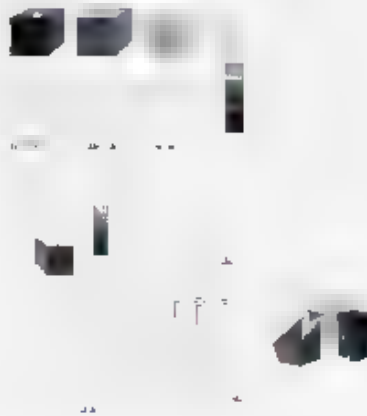
### LOCAL VALUE

For all the exercises in this chapter, the value of the object is determined by the value of the object in the local value system. The value of the object is determined by the value of the object in the local value system.



### LOCAL VALUE

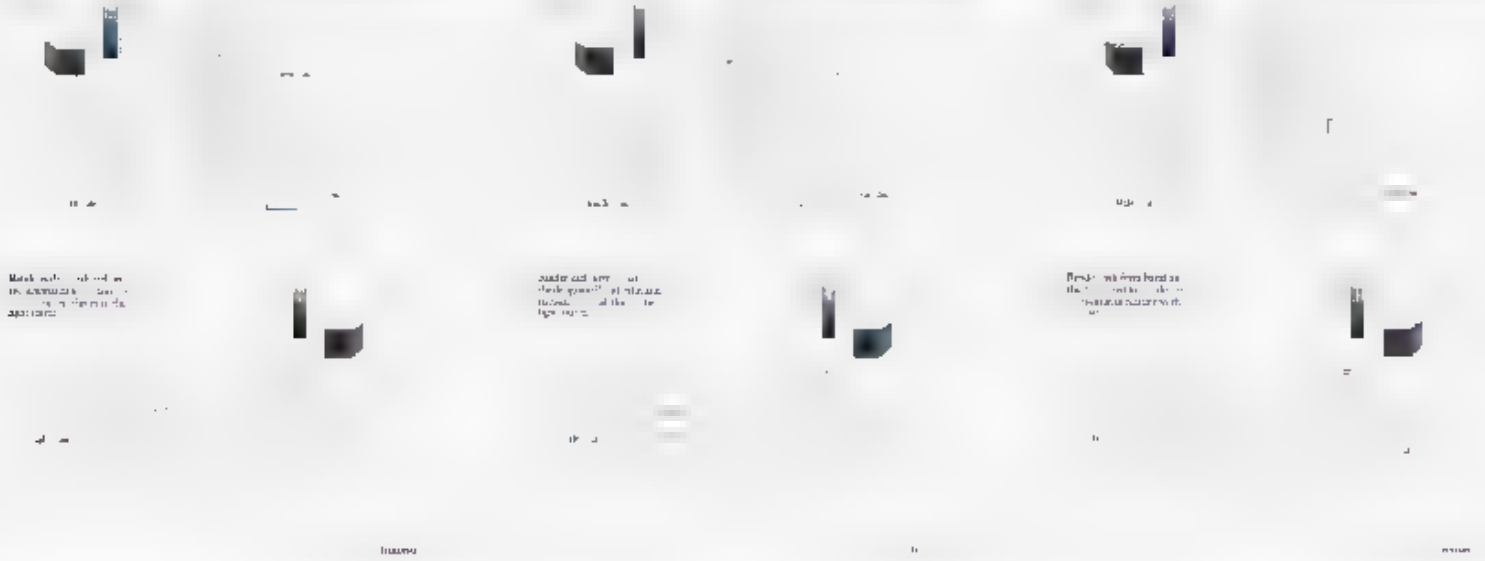
For all the exercises in this chapter, the value of the object is determined by the value of the object in the local value system. The value of the object is determined by the value of the object in the local value system.



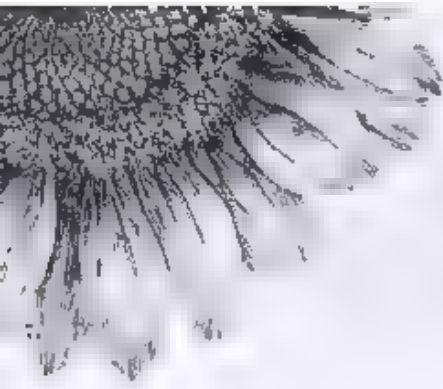
### LOCAL VALUE

For all the exercises in this chapter, the value of the object is determined by the value of the object in the local value system. The value of the object is determined by the value of the object in the local value system.









# Contents

### EXERCISE 2.4.1 LINE

Using a pen or pencil, draw a series of lines of varying thicknesses. Experiment with different line weights and see how they affect the overall composition.

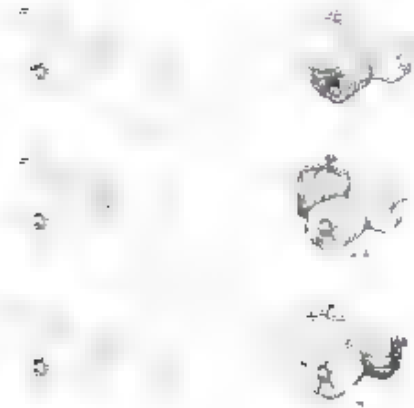


Figure 2.4.1 Line Weight: Skull

### EXERCISE 2.4.2 LINE

Using a pen or pencil, draw a series of lines of varying thicknesses. Experiment with different line weights and see how they affect the overall composition.

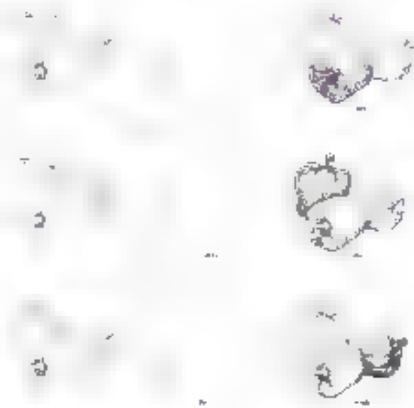


Figure 2.4.2 Line Weight: Skull

### EXERCISE 2.4.3 LINE

Using a pen or pencil, draw a series of lines of varying thicknesses. Experiment with different line weights and see how they affect the overall composition.

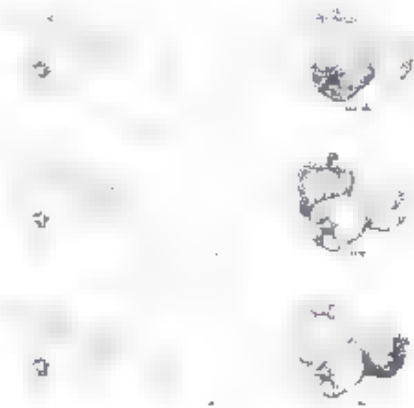


Figure 2.4.3 Line Weight: Skull

Write and draw pencil marks. Notice the  
weight, the direction, and the length of the lines.  
Don't let the lines be too light or too dark.

Be sure to write the pencil marks so they are  
clear, that is, clearly drawn and not too light.  
Be sure to write the pencil marks so they are  
clear, that is, clearly drawn and not too light.

Be sure to write the pencil marks so they are  
clear, that is, clearly drawn and not too light.  
Be sure to write the pencil marks so they are  
clear, that is, clearly drawn and not too light.



### LESSON 12: 24

At the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the



For more information, visit the website.

### LESSON 12: 24

At the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the



For more information, visit the website.

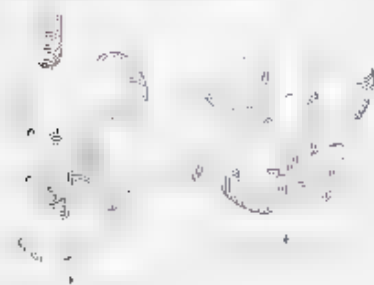
### LESSON 12: 24

At the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the  
the head of the page, the drawing, formed the



For more information, visit the website.

Try to make the compound figure look like a single form. Suppose each part were simply written down and not joined to the other. How would the parts of the figure individually appear? Suppose now to join them.



WILLIAM

Try to make the compound figure look like a single form. Suppose each part were simply written down and not joined to the other. How would the parts of the figure individually appear? Suppose now to join them.



WILLIAM

Try to make the compound figure look like a single form. Suppose each part were simply written down and not joined to the other. How would the parts of the figure individually appear? Suppose now to join them.



WILLIAM

3

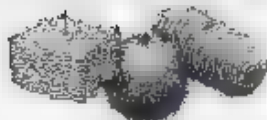
3

3

Notes

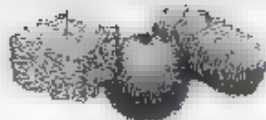
Notes

Notes



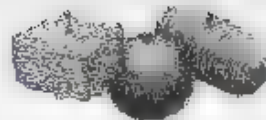
## Simulating Texture

The texture of a material is a key factor in its appearance. This book provides a comprehensive guide to the various techniques used to simulate texture in computer graphics. It covers a wide range of topics, from basic principles to advanced methods, and includes numerous examples and illustrations to help you understand the concepts and apply them in your own work.



## Simulating Texture

The texture of a material is a key factor in its appearance. This book provides a comprehensive guide to the various techniques used to simulate texture in computer graphics. It covers a wide range of topics, from basic principles to advanced methods, and includes numerous examples and illustrations to help you understand the concepts and apply them in your own work.



## Simulating Texture

The texture of a material is a key factor in its appearance. This book provides a comprehensive guide to the various techniques used to simulate texture in computer graphics. It covers a wide range of topics, from basic principles to advanced methods, and includes numerous examples and illustrations to help you understand the concepts and apply them in your own work.

### TECHNIQUE: ALPHABET

all the letters of the alphabet are used to create a pattern. The letters are arranged in a grid, and the spaces between them are filled with a pattern of dots or lines. The letters are arranged in a grid, and the spaces between them are filled with a pattern of dots or lines. The letters are arranged in a grid, and the spaces between them are filled with a pattern of dots or lines.

1.00

Letter Pattern



2.00



Letter Pattern



3.00



Letter Pattern



4.00



Letter Pattern



5.00



Letter Pattern



6.00



### TECHNIQUE: PATTERN

A pattern is a design that repeats itself. It can be made of lines, dots, or other shapes. The pattern is created by repeating the same design over and over again. The pattern is created by repeating the same design over and over again. The pattern is created by repeating the same design over and over again.

Letter Pattern



1.00



Letter Pattern



2.00



Letter Pattern



3.00



Letter Pattern



4.00



Letter Pattern



5.00



### TECHNIQUE: PATTERN

A pattern is a design that repeats itself. It can be made of lines, dots, or other shapes. The pattern is created by repeating the same design over and over again. The pattern is created by repeating the same design over and over again. The pattern is created by repeating the same design over and over again.

Letter Pattern



1.00



Letter Pattern



2.00



Letter Pattern



3.00



Letter Pattern



4.00



Letter Pattern

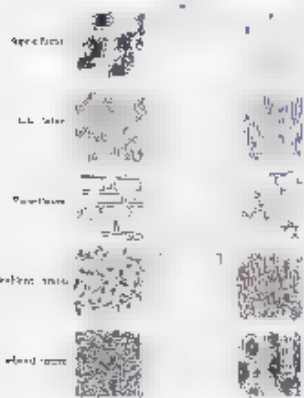


5.00

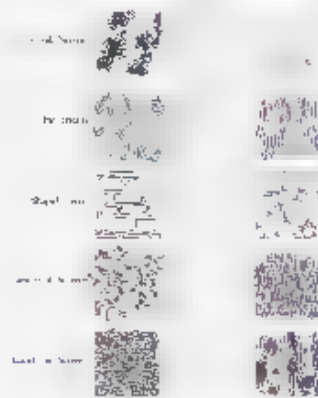




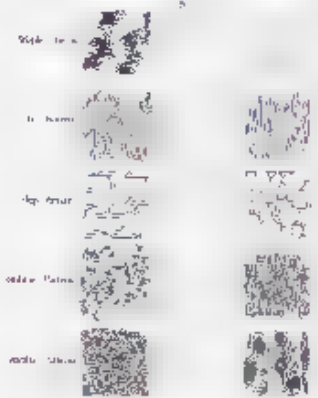
Sketches can be made with a variety of pens and nibs. The different textures created with different nibs can be used to create a variety of textures and patterns.



Sketches can be made with a variety of pens and nibs. The different textures created with different nibs can be used to create a variety of textures and patterns.

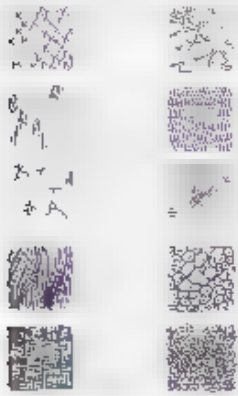


Sketches can be made with a variety of pens and nibs. The different textures created with different nibs can be used to create a variety of textures and patterns.



Exercise 1.1

Use the following textures to create a composition. You may use any of the textures or create your own. The textures are provided for inspiration.



Exercise 2.1

Use the following textures to create a composition. You may use any of the textures or create your own. The textures are provided for inspiration.

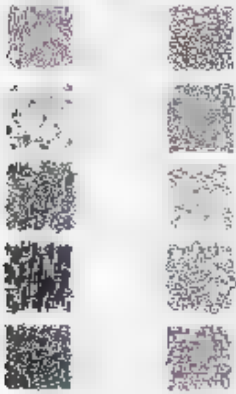


Exercise 3.1

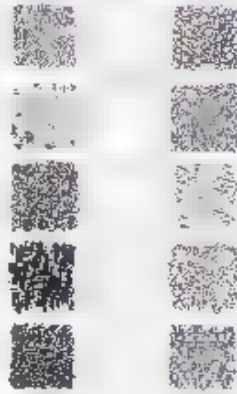
Use the following textures to create a composition. You may use any of the textures or create your own. The textures are provided for inspiration.



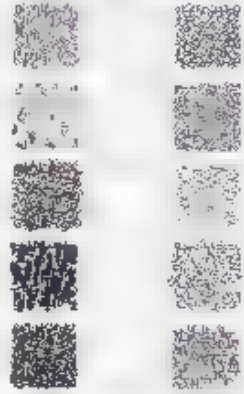
THESE RESULTS ARE ALL IN THE SAME DIRECTION AS THE RESULTS OF THE OTHER STUDIES. THE RESULTS OF THE OTHER STUDIES ARE ALL IN THE SAME DIRECTION AS THE RESULTS OF THE OTHER STUDIES.



1.  $\frac{1}{2} \log \frac{1}{2}$



Plankton are the free-floating organisms in the water column. They include phytoplankton (plants) and zooplankton (animals). Plankton are important for the food chain and for the oxygen cycle.



## **Introduction 8**

## **Strokes 11**

- Consistency
- Pen Control
- Basic Strokes
- Stroke Variations
- Identifying Variations
- Distinguishing Strokes
- Identify Uses of Strokes

## **Shading 35**

- Varying Line Weight
- Cross-Contour Lines
- Creating Even Value
- 6-Step Value Scale
- Identifying Values
- 9-Step Value Scale
- Blending Values
- Rate of Gradation
- Range of Gradation
- Direction of Gradation
- Revealing Planes
- Line Direction & Structure
- Single-Value Drawing
- 3-Value Shading
- Shading Block Forms
- Shading Curved Surfaces
- Shading Cylinders
- Shading Spherical Forms
- Simple Form Composition
- Local Value
- Controlling Emphasis
- Compound Forms

## **Simulating Texture 83**

- Texture Patterns
- Texture Chart
- Textured Contours
- Texture Follows Form
- Shading Textures
- Texture on Blocks
- Texture on Cylinders
- Texture on Spheres
- Texture on Organic Forms

## **Drawing Exercises 109**

- Garlic
- Scribbled Eye
- Hat
- Calla Lily
- Beetroot
- Makeup Brush
- Stripped Bow
- Stripped Hat
- Hammer
- Mushroom
- Orange
- Lettuce
- Spoon
- Wooden Pail
- Dog
- Rabbit
- Tree
- Lily
- Boulder
- Glass Jar
- Bulb
- Toucan
- Stippled Eye
- Nose
- Fish
- Bird
- Cat
- Work boot
- House
- Burger

## **Index 140**

### WRITING EXERCISES

1. Read the text and write down the main points. Use the notes on the right to help you. Write in your own words.

Write 'Main'

Write 'Detail'

Write 'Note'

Write 'Detail'

Write 'Note'

Write 'Note'

### WRITING EXERCISES

1. Read the text and write down the main points. Use the notes on the right to help you. Write in your own words.

Write 'Main'

Write 'Detail'

Write 'Note'

Write 'Detail'

Write 'Note'

Write 'Note'

### WRITING EXERCISES

1. Read the text and write down the main points. Use the notes on the right to help you. Write in your own words.

Write 'Main'

Write 'Detail'

Write 'Note'

Write 'Detail'

Write 'Note'

Write 'Note'

CREATE A TIMELINE CHART

Timeline charts are a great way to visualize a project's progress. They are also a great way to communicate the status of a project to others. In this exercise, you will create a timeline chart for a project. The chart will show the project's progress from start to finish. You will use the chart to track the project's progress and to communicate the status of the project to others.

CREATE A TIMELINE CHART

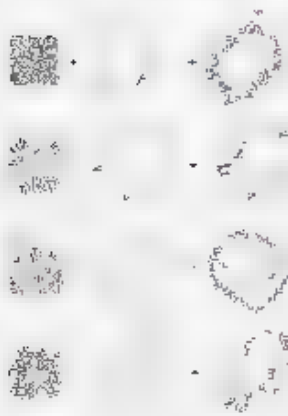
Timeline charts are a great way to visualize a project's progress. They are also a great way to communicate the status of a project to others. In this exercise, you will create a timeline chart for a project. The chart will show the project's progress from start to finish. You will use the chart to track the project's progress and to communicate the status of the project to others.

CREATE A TIMELINE CHART

Timeline charts are a great way to visualize a project's progress. They are also a great way to communicate the status of a project to others. In this exercise, you will create a timeline chart for a project. The chart will show the project's progress from start to finish. You will use the chart to track the project's progress and to communicate the status of the project to others.

### TEXTURED CONTOURS

Use a variety of pen and ink techniques to create textured contours. Try different line weights, directions, and patterns to achieve the desired effect.



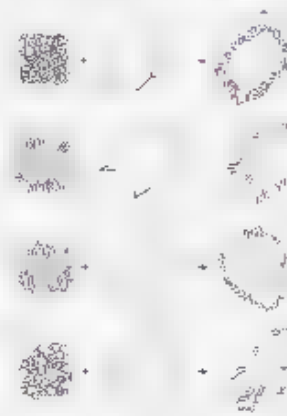
### TEXTURED CONTOURS

Use a variety of pen and ink techniques to create textured contours. Try different line weights, directions, and patterns to achieve the desired effect.



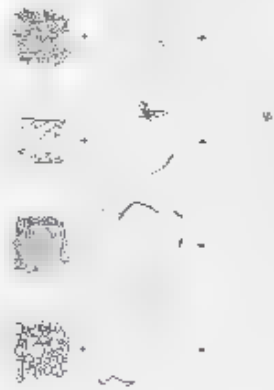
### TEXTURED CONTOURS

Use a variety of pen and ink techniques to create textured contours. Try different line weights, directions, and patterns to achieve the desired effect.

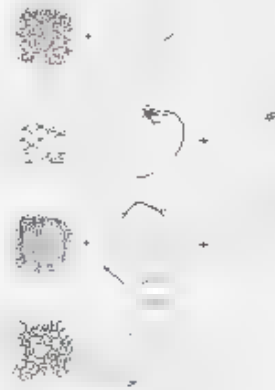




Apply the clayform to the bowl's rim.



Apply the clayform to the bowl's body.

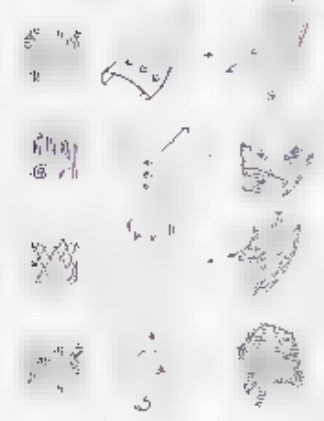


Apply the clayform to the bowl's base.



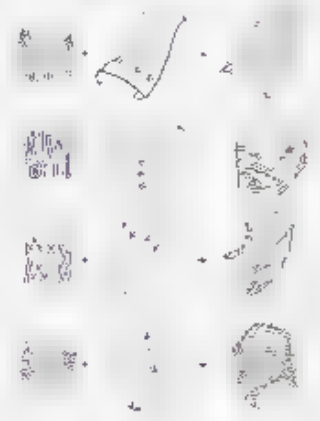
### TEXTURE FOLLOWING FORM

Block: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



### TEXTURE FOLLOWING FORM

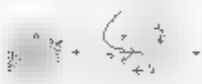
Block: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.



### TEXTURE FOLLOWING FORM

Block: 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

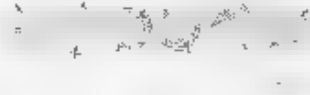




Apply the design and form to the foliage form.



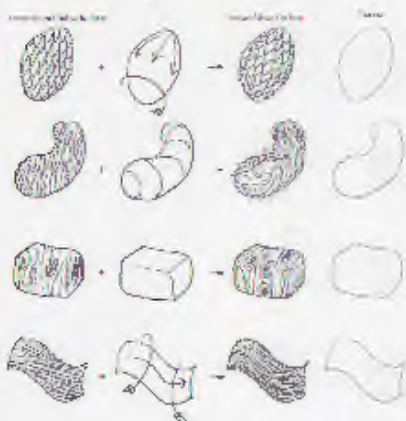
Apply the design and form to the foliage form.



Apply the design and form to the foliage form.

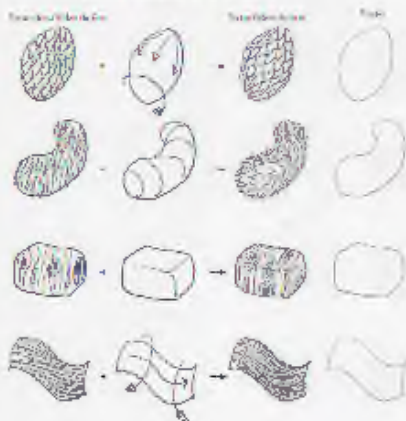
### TEXTURE POLKA-DOT FORM

The texture determines the layout over the form and is evenly applied on the entire surface (not for the entire form, the form is empty). The texture is applied approximately following the form in each example.



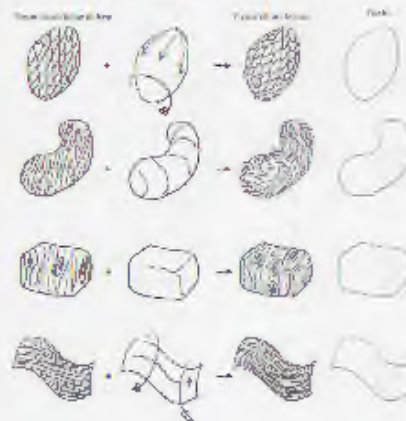
### TEXTURE POLKA-DOT FORM

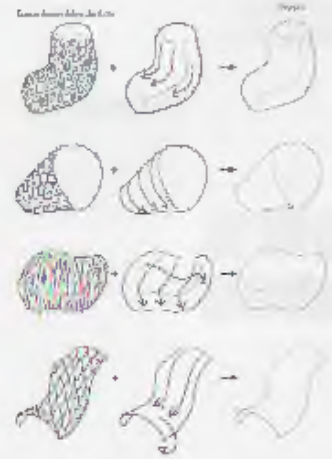
The texture determines the layout over the form and is evenly applied on the entire surface (not for the entire form, the form is empty). The texture is applied approximately following the form in each example.



### TEXTURE POLKA-DOT FORM

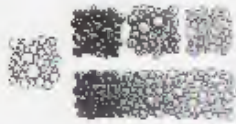
The texture determines the layout over the form and is evenly applied on the entire surface (not for the entire form, the form is empty). The texture is applied approximately following the form in each example.



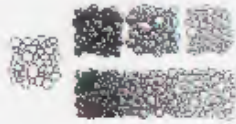


**TEXTURE, 1st, 1/2, 2/3**

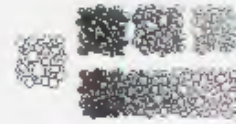
By introducing a textured pattern, the shading becomes more complex and the texture becomes more pronounced. This is particularly true when the texture is introduced in a way that creates a sense of depth and dimension. To create a sense of depth and dimension, use a variety of line weights and directions.

**TEXTURE, 1st, 1/2, 2/3**

By introducing a textured pattern, the shading becomes more complex and the texture becomes more pronounced. This is particularly true when the texture is introduced in a way that creates a sense of depth and dimension. To create a sense of depth and dimension, use a variety of line weights and directions.

**TEXTURE, 1st, 1/2, 2/3**

By introducing a textured pattern, the shading becomes more complex and the texture becomes more pronounced. This is particularly true when the texture is introduced in a way that creates a sense of depth and dimension. To create a sense of depth and dimension, use a variety of line weights and directions.

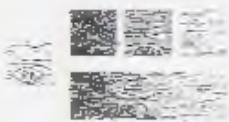




To enhance the texture of the sky, use white ink to create a misty atmosphere. The different textures will be used to create the misty atmosphere. After having learned the various textures, it will be easier to apply the desired effect.



To enhance the texture of the sky, use white ink to create a misty atmosphere. The different textures will be used to create the misty atmosphere. After having learned the various textures, it will be easier to apply the desired effect.



To enhance the texture of the sky, use white ink to create a misty atmosphere. The different textures will be used to create the misty atmosphere. After having learned the various textures, it will be easier to apply the desired effect.

